A.621.

A Collection of

PSALM TUNES

in three Parts

Adapted to each MEASURE as now SUNG in several CHURCHES CHAPLES and MEETING HOUSES in and about LONDON to which are added 2 Anthems & 2 Canons

By Is. SMITH

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BRITISH MUSEUM

A

COLLECTION

OF

PSALM TUNES, &c.

HAVING been frequently requeſted by many reſpectable friends, to publiſh a Collection of Pſalm Tunes, adapted to the different Metres, I could no longer refuſe to comply with their deſire. The Treble is omitted; becauſe, except in choirs, proper voices are not eaſily found; beſides, I would not unneceſſarily increaſe the ſize of the book. With the ſame view, alſo, I ſhall omit ſaying any thing on the Theory of Muſic. There are many books of Inſtructions already publiſhed; however, they are of no great uſe to thoſe who are altogether unacquainted with Muſic, unleſs explained by a maſter.

Thoſe who are deſirous of making any proficiency in this divine art, ſhould put themſelves under the tuition of a perſon properly qualified for his buſineſs. I ſhall only give ſuch directions, as, in my opinion, are abſolutely neceſſary to the judicious diſcharge of this moſt delightful part of public worſhip.

In the firſt place, the perſon choſe to officiate as clerk, ought to have a good voice, a good ear, and ſome knowledge of Muſic. I ſay, *ſome* knowledge, becauſe, however deſirable a thorough acquaintance with Muſic may be, it is not often to be met with; and common tunes may be very well ſung by one who is not a perfect maſter. The compaſs of his voice ſhould be an Octave and a Fifth; at leaſt, he ſhould be able, clearly and diſtinctly, to ſound an Octave and a Third. A perſon not equal to this, is very unfit for his office. If he cannot ſing a tune in its proper key, this part of divine worſhip can never be carried on to any advantage.

In the next place, the clerk ſhould always have a pitch pipe with him in the deſk. When the Pſalm is read, let him immediately name the tune to which he intends to ſing it; then having given out the firſt line, let the key note be ſounded aloud. This is very neceſſary, becauſe he cannot be always at a certainty without an inſtrument. He may ſet a tune a ſemi-tone, or even, a whole tone, either above or below the true key; the compaſs of which will admit of neither, without ſhrieking on the high notes, or growling on the low ones.

Another advantage to be derived from the pipe is, that the congregation, knowing what tune they are going to ſing, and hearing the key note ſounded, will be ready to begin with the clerk; and not be obliged, as frequently is the caſe, to wait ſome time before they know either the tune or the key. To prevent trouble, the letter or key, is placed over each tune, ſo that perſons unacquainted with Muſic, will be able, readily, to ſound it.

Thoſe tunes which may be ſung higher than the key in which they are ſet, are marked accordingly; as thoſe, likewiſe, are, which may be ſung a ſemi-tone lower, ſuch as Denmark, &c. There are many tunes which do not begin in the key, but ſometimes in the 4th below, ſuch as New Eagle-Street. In the 3d above, ſuch as Stamford. In the 5th above, ſuch as Richmond and ſeveral others; in either caſe, it will be proper for the clerk, firſt to ſound the key note on the Pipe, afterwards with his voice to ſound the note on which the tune begins,

begins, before he proceeds to ſing. By this means the congregation will be prepared to begin with him.—It will be highly advantageous to thoſe who would wiſh to join decently in this part of public worſhip, without being at the trouble of learning the Theory of Muſic, always to have the notes before them when they ſing; for by obſerving how the notes riſe or fall, they will attain ſome idea of the tune, and ſoon learn it.

In order to render this Collection as uſeful as poſſible, the muſical directions are given in Engliſh, and not in Italian, as is the general practice; for the chief motive to this Publication was to aſſiſt thoſe who do not underſtand Muſic, and not thoſe who do. For this reaſon, I hope to be excuſed for ſaying, Loud—Soft—Slow—Tenderly—Briſk, &c. inſtead of Forte—Piano—Adagio—Largo—Affettuoſo—Allegro, &c.

This Collection contains twenty-nine Common-Metre tunes, twenty-one Short-Metre, twenty-three Long-Metre, and fifteen Particular-Metre, Hymns, Anthems, &c. At the end of the book, will be found ſome blank ruled leaves, for the uſe of thoſe who may be deſirous of inſerting other tunes not in this Collection.

It is much to be wiſhed that every congregation would appoint an hour or two, ſome evening every week, to practice ſuch tunes as may be thought proper. By that means, the miſtakes of thoſe who ſing out of tune or out of time, will eaſily be corrected; and by being accuſtomed to ſing together in private, they will naturally adopt each other's manner, ſo as to render this part of worſhip delightful indeed.

No perſon ſhould begin the firſt note of a ſtrain before the clerk, nor hold the laſt note too long. Let a pauſe be made between each ſtrain, long enough for a perſon's deliberately counting, *one—two*. This will add very much to the ſolemnity, and give time for the congregation to breathe. It is not uncommon to hear a ſingle voice holding the laſt note of a ſtrain, the length of a minim, after the clerk and the congregation are ſilent. Whether this is the conſequence of a bad ear, or of a pleaſure he may take in hearing his own voice, *he* can beſt determine; however, it certainly is a very great impropriety. There is only one way to prevent it. Let

the

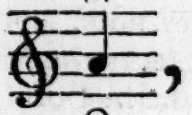
the clerk begin the next ſtrain in the proper time, without paying any regard to him. This muſt convince him that his practice is highly improper.

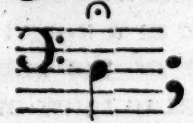
In the choice of a tune great care ſhould be taken by the clerk, that it be ſuitable to the Pſalm or Hymn he is going to ſing. A grave tune in a flat key, ſhould not be ſung to a Pſalm, or Hymn of Praiſe and Thankſgiving; nor a lively, chearful tune in a ſharp key, to a mournful one. For inſtance, the melody of Southwell, is by no means, expreſſive of the 95th Pſalm, Short-Metre, (Dr. Watt's Verſion,) nor is the melody of Silver Street tune, ſet to that Pſalm, proper for the 90th Pſalm, Short-Metre. The ſame may be obſerved of many others.

The clerk ought to have time to fix upon proper tunes before he goes into the deſk; the miniſter, therefore, ſhould inform him, what Pſalm or Hymn will ſuit his ſubject. If this be not done, the clerk can hardly have time to find the words, much leſs to chuſe a proper tune.

There is nothing more common, nor, indeed, more diſagreeable to a muſical ear, than to hear *one* or more Counter Tenors, when there is a great deficiency in the Baſs. This muſt always be diſcordant. In truth, the Counter Tenor ſhould *never* be ſung, unleſs there is a ſtrong Baſs. But if the Baſs be powerful, the other will greatly increaſe the harmony.

To ſet this matter in as clear a light as poſſible, let us look at St. George's tune. The laſt note of the firſt ſtrain in the Counter Tenor, which we are directed to hold, ſtands on D thus

The ſame note, in the Tenor, ſtands on A thus  a Fourth below; which, in two parts, is a diſcord.

But if the Baſs be ſung, that note ſtanding on D below thus  then we have a Fifth and an Octave from the Baſs, which is true harmony, ſee St. George's tune, page 21. In ſhort, very few tunes in three or four parts, will admit of the Counter Tenor, without the Baſs or ground work.

A great exertion of the voice, is, by no means, neceſſary to good ſinging. It is not unuſual to hear a perſon in the Tenor, or Counter Tenor, ſinging ſo loud as to overpower all the other parts; the conſequence generally is, that when he drops to a lower note which requires expreſſion, his breath and voice are gone, ſo that he can expreſs nothing. The ſame is frequently obſervable in the Baſs. If the notes on B, C, and D above, are ſtrongly ſounded, then the ſucceeding notes, in an Octave below, as often is the caſe, will ſcarcely be heard; becauſe the voice and breath are exhauſted. To avoid theſe inconveniencies, let the notes in the upper parts above E, that is, the ſpace between the 4th and 5th lines; and in the Baſs all notes above A, or the upper line, be always ſoftened.

This Collection conſiſts, chiefly, of tunes in a quick movement, for the following reaſons: becauſe, tunes in that movement are generally ſung the beſt. In the next place, as the judicious Dr. Watts hath obſerved, (ſee the Advertiſement at the beginning of his Verſion of the Pſalms), ſuch a movement will permit us to enjoy the pleaſure of ſinging a longer Pſalm, than a ſlow movement will. I beg leave to tranſcribe the paſſage, as it is ſo applicable to the preſent purpoſe. "It were to be wiſhed alſo," ſays the Doctor, "that we might not dwell "ſo long upon every note, and produce the ſyllables to ſuch a tireſome extent with a conſtant uniformity of "tone; which diſgraces the Muſic, and puts the congregation quite out of breath in ſinging five or ſix ſtanzas. "Whereas if the method of ſinging were but reformed to a greater ſpeed of pronunciation, we might often "enjoy the pleaſure of a longer Pſalm with leſs expence of time and breath; and our Pſalmody would be more "agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourſelves." Laſtly, becauſe, that in tunes of ſlow movements, the key is frequently changed. This is occaſioned either by perſons who have not a good ear for Muſic; or by perſons whoſe ſtrong voices, being weakened by dwelling ſo long on every note, drop from the key a ſemi-tone, and ſometimes more. The congregation not being able to diſtinguiſh the voice of the clerk, will drop alſo; ſo that an unpleaſing diſſonance, will continue throughout. The names of three or four tunes are altered, that they might be placed in an alphabetical order. I have only farther to add, that if this Publication, contributes to the improvement of Church Muſic, my end will be fully anſwered, and my labour well rewarded.

IS^c. SMITH.

AN

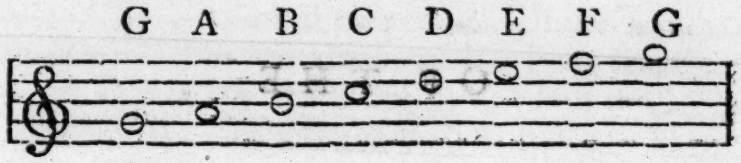
AN EXPLANATION OF THE CHARACTERS, LETTERS, WORDS, &c. uſed in this COLLECTION.

I. THE five lines on which Muſic is engraved, are called a Stave.

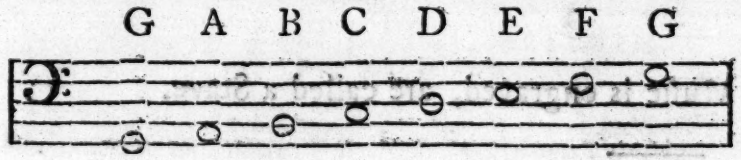
II. The character thus marked , at the beginning of a Stave, is called the G Cliff, for being placed on the ſecond line, that line is called G.

III. The Baſs, or F Cliff, marked at the beginning of a Stave, thus , is a C reverſed on the fourth line, which is called F.

IV. The ſeven Letters or Keys in the G Cliff, which are repeated as often as the compaſs of the Muſic requires it; every eighth being always the ſame.



V. The ſeven Letters or Keys, in the Baſs or F Cliff.

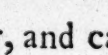
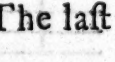


VI. The character thus marked ♭, is called a Flat; and when placed before any note ſinks it half a tone. If one or more are placed immediately after the Cliff, at the beginning of the Stave, all the notes on ſuch lines or ſpaces are flat; unleſs contradicted by a Natural.

VII. A Sharp thus marked ♯, raiſes the note before which it is placed half a tone; as it does alſo, all the notes on the lines and ſpaces which have this mark at the beginning of a Stave, unleſs contradicted by a Natural.

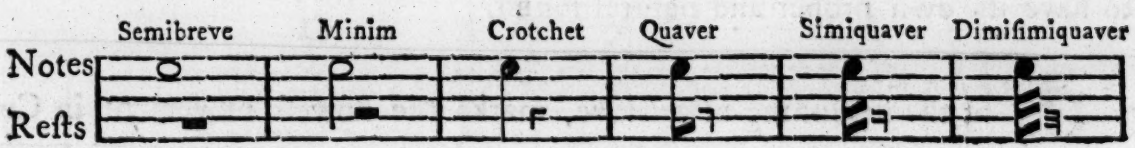
VIII. A

VIII. A Natural thus marked ♮, cauſeth every note which before was flat, either at the beginning of a Stave, or accidentally, to have its own proper and natural ſound.

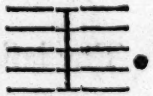
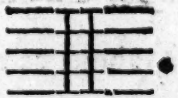
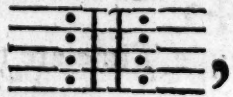
IX. This character , at the beginning of a Stave, marks the ſloweſt movement in Common Time, now generally uſed, which is called Adagio, and has four beats in a Bar, ſlow. The next, thus marked , is ſung ſomething quicker, and called Largo. The third marked thus , is called Allegro, or commonly, retorted Time, is ſung two beats in a Bar, about as quick again as the firſt. The laſt is thus marked , and called the French Mood, and is to be ſung ſomething quicker than retorted Time. The marks of Triple Time are the following.  is the ſloweſt movement, and called Adagio, and is three beats in a Bar, ſlow. This called Largo, to be ſung quicker. There are ſeveral other Moods of Triple Time; but the above only, are commonly uſed in church Muſic. In this Collection there is one tune marked , which is, likewiſe, called Largo, and is to be ſung ſlow. N. B. A dot after any one note thus  , makes it half as long again.

X. The

X. The Names of the Notes and Reſts.



A Reſt means ſilence equal in length to the note it repreſents.

XI. A ſingle Bar is thus marked  . A double Bar thus  . When dotted on each ſide thus  , it means a repetition of the ſame ſtrain, from the character thus marked :S: called a repeat.

XII. A Hold thus marked , when placed over any note, ſignifies that it muſt be held longer than its proper time.

XIII. A Slur, thus marked , is uſed to tie as many notes together as are to be ſung to one ſyllable.

XIV. This

XIV. This mark ⌒ 3, over or under three notes, ſignifies, that they muſt be ſung in the time of two of the ſame length.

XV. The Trill, or Skake is thus marked, *tr*.

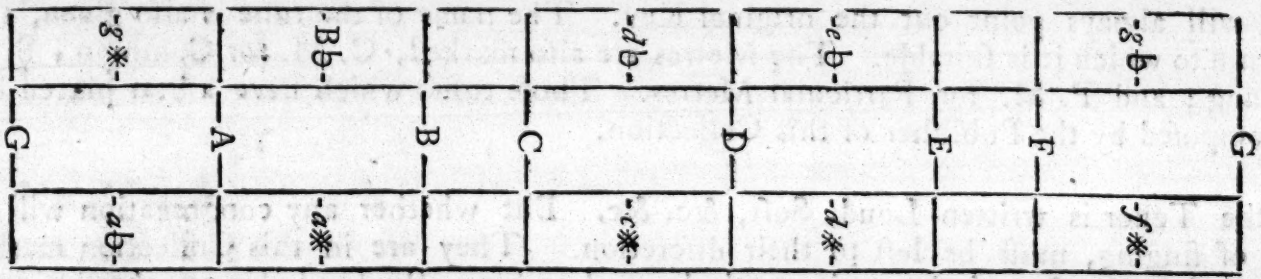
XVI. The Letter or Key which ſeems beſt adapted to the harmony, is placed over each Time. Some of them are placed half a tone higher, and ſome half a tone lower, as hath already been obſerved. But the laſt note in the Baſs will always point out the original Key. The name of the tune is alſo given, together with a Pſalm or Hymn to which it is ſuitable. The Metres are alſo marked, C. M. for Common; S. M. for Short; L. M. for long; and P. M. for Particular Metres. Thoſe tunes which have a Star placed before the Metres, were compoſed by the Publiſher of this Collection.

XVII. Over the Tenor is written Loud, Soft, &c. &c. But whether any congregation will chuſe to adopt this method of ſinging, muſt be left to their diſcretion. They are in this Collection marked as they are now commonly ſung in ſeveral places, in, and about, London. By *Loud*, I mean the ſtrains in which men and women ſing in full chorus; by *Soft*, when the women and boys only ſing. But as the women in moſt congregations are not accuſtomed to ſing loud by themſelves, it will be beſt for the men ſoftly to accompany them, keeping both tune and time; and the women and boys ſinging in the Octave, or the Eighth above, will render the melody equally pleaſing.

Before

Before I conclude, I would juſt obſerve that the letter *y*, at the end of a word, ſhould be ſounded like the letter *e*; for inſtance, Holy, *Hole*; Mighty *Mighte*; greatly, *greatle*, &c. Likewiſe the ſyllable *en*, in ſoften, choſen, &c. ſhould be ſung *ſoft'n*, *chos'n*. For to, *too*, long; for people, not *pepel*, but people, with the *l* a little ſoftened; otherwiſe it will produce a harſh diſagreeable ſound, very diſguſting to a muſical ear.

THE PITCH PIPE.



The Pitch Pipe is itſelf ſo ſimple an inſtrument, that directions how to uſe it, are altogether unneceſſary.

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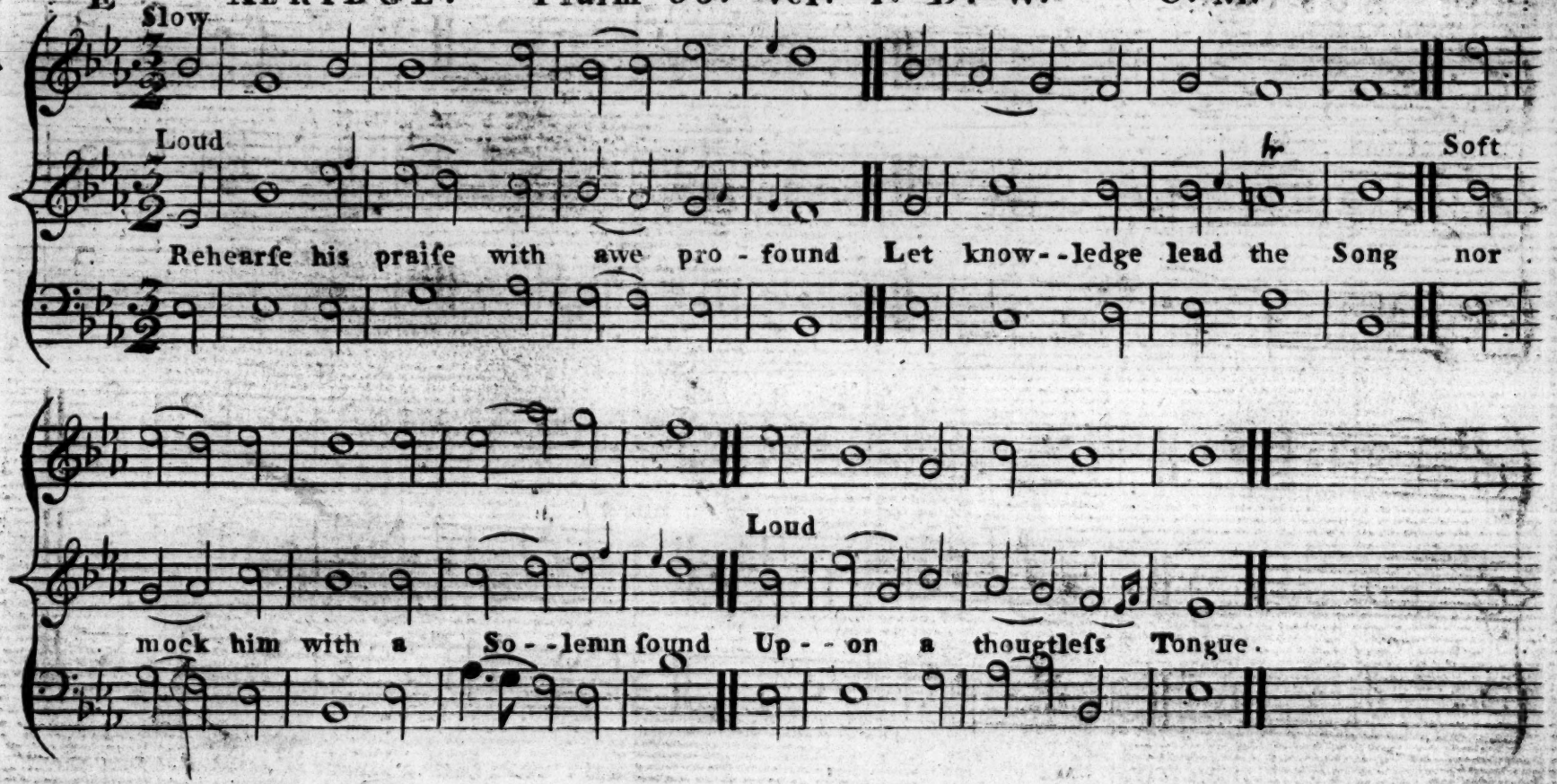
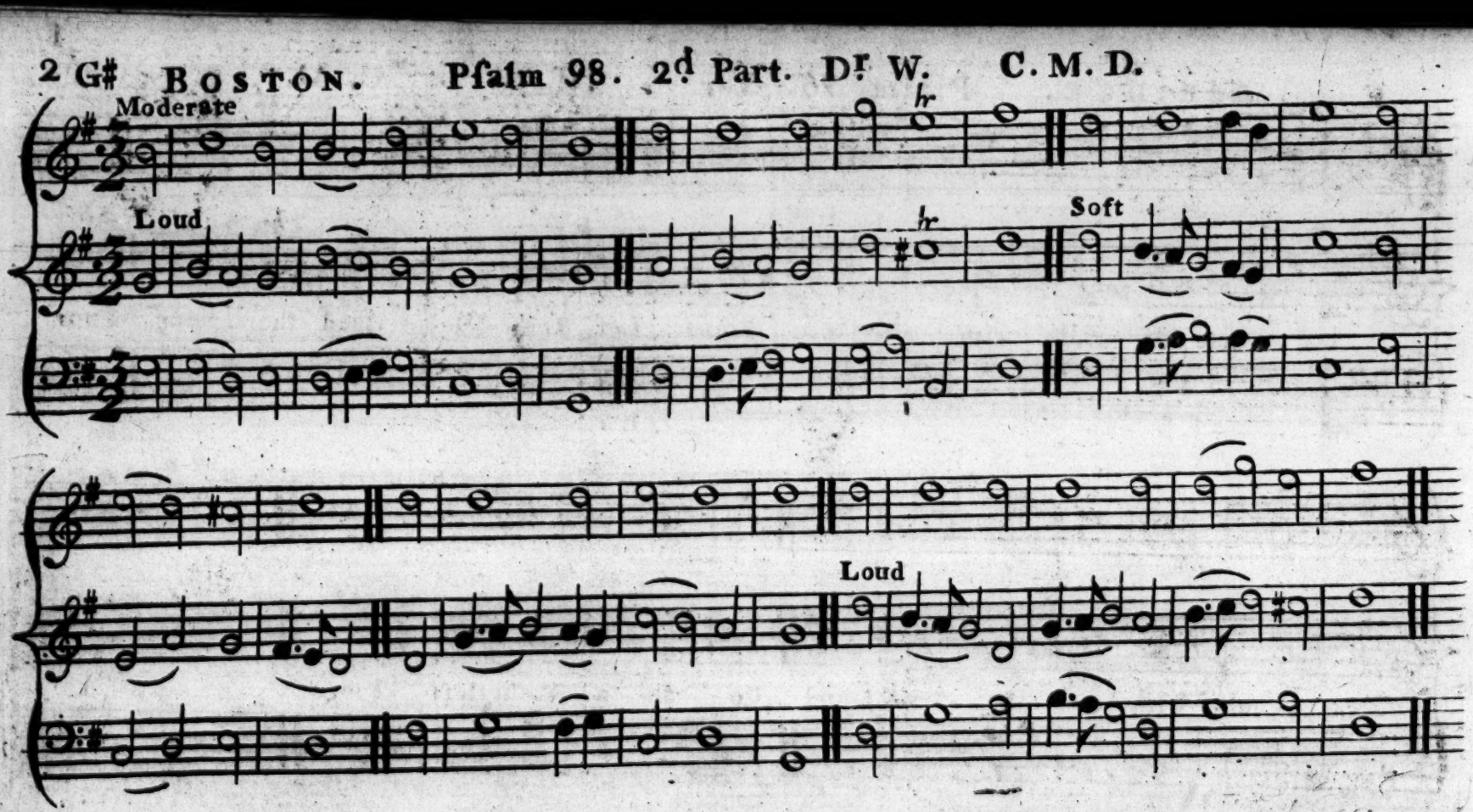
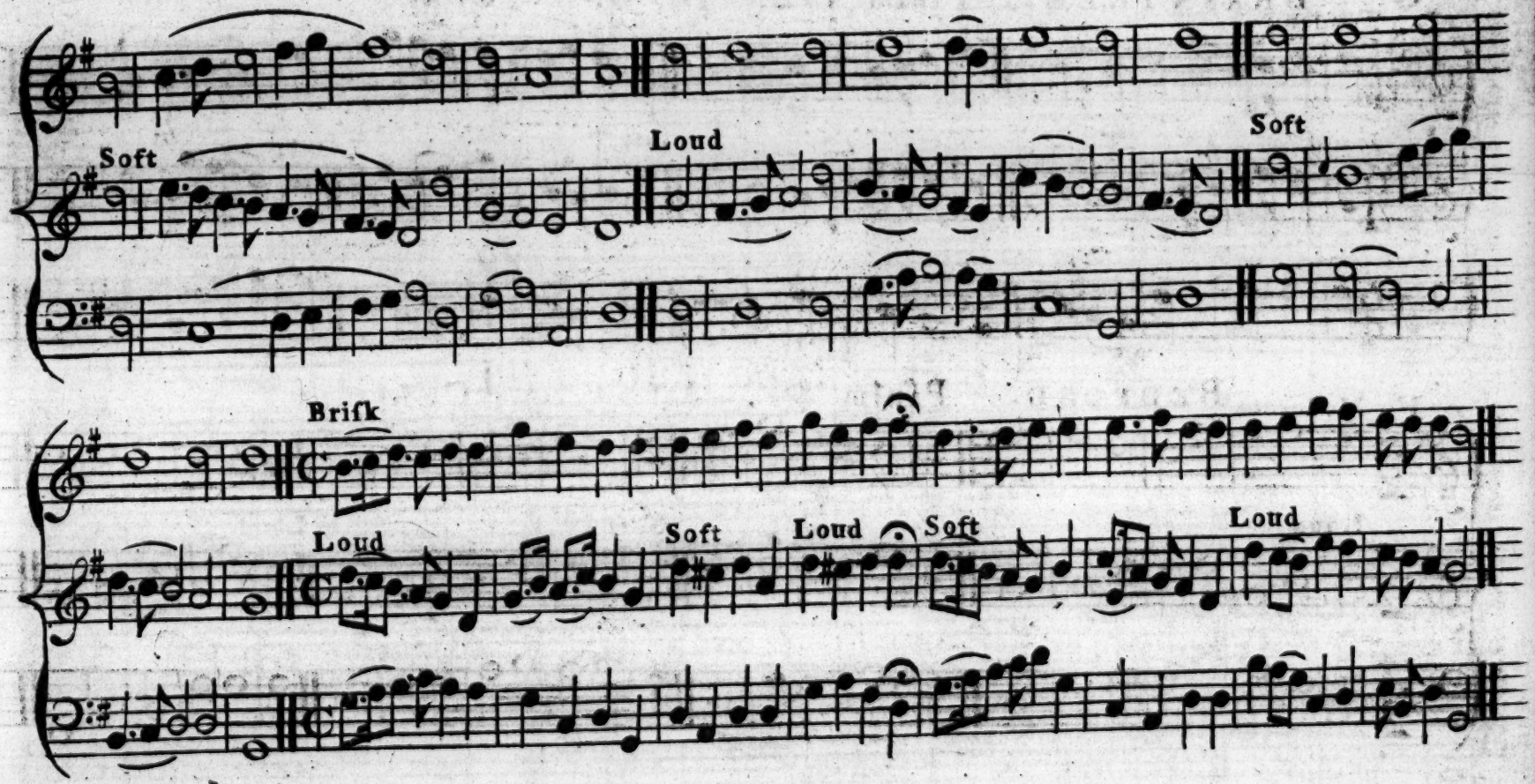
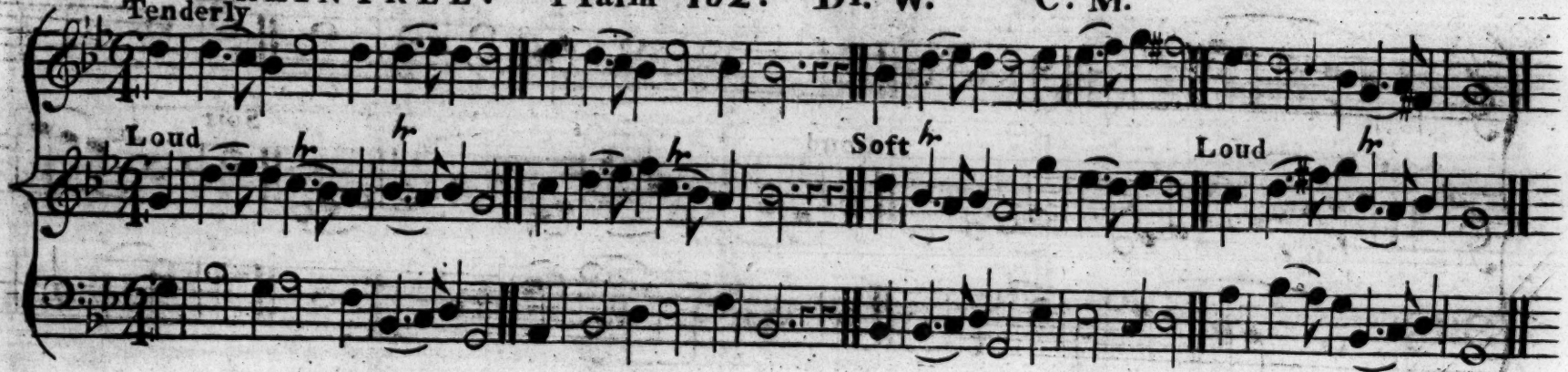
E ABRIDGE. Pſalm 96. Ver. 4. Dr. W. *C. M.



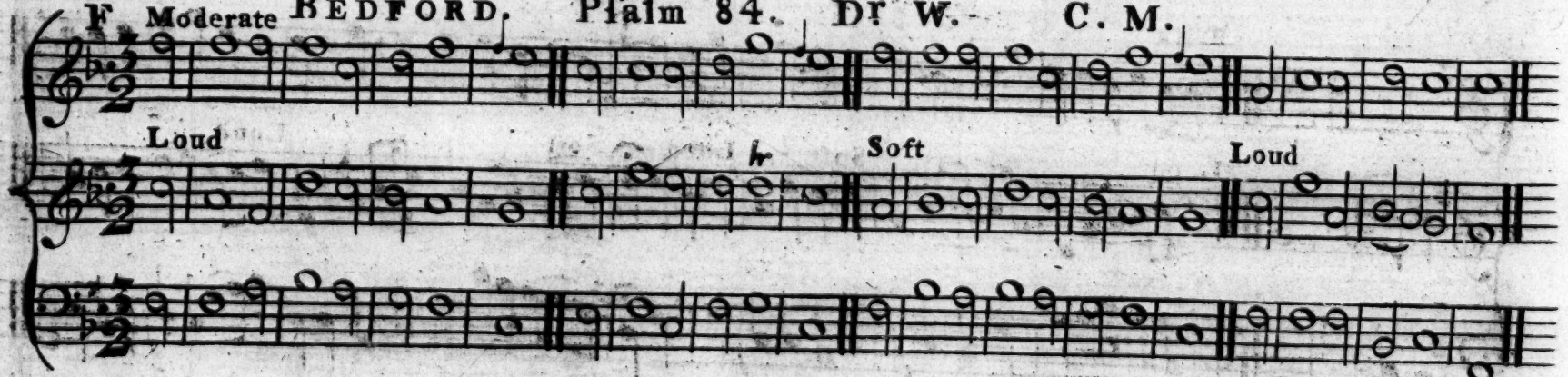

2 G♯ BOSTON. Psalm 98. 2d Part. Dr W. C. M. D.
Moderate
Loud
hr
hr
Soft
Loud


Soft
Loud
Soft
Brisk
Loud
Soft
Loud
Soft
Loud

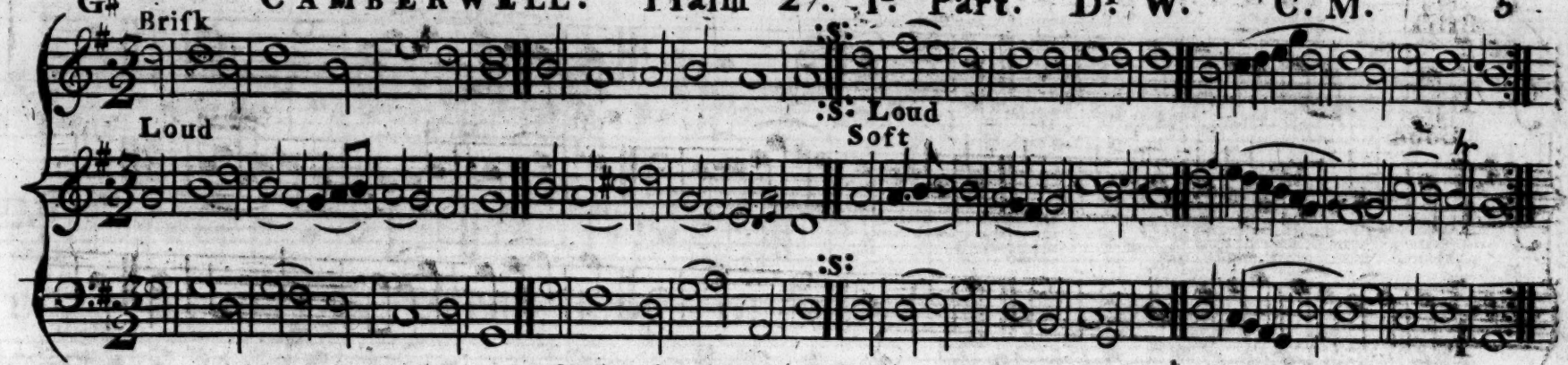
G BRAINTREE. Psalm 132. Dr. W. *C. M.



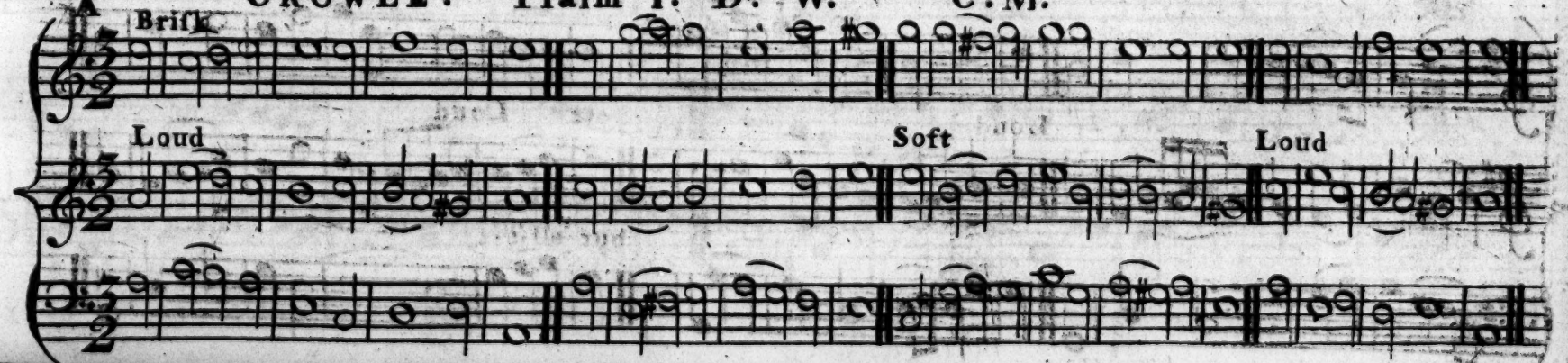
F Moderate BEDFORD. Psalm 84. Dr W. C. M.



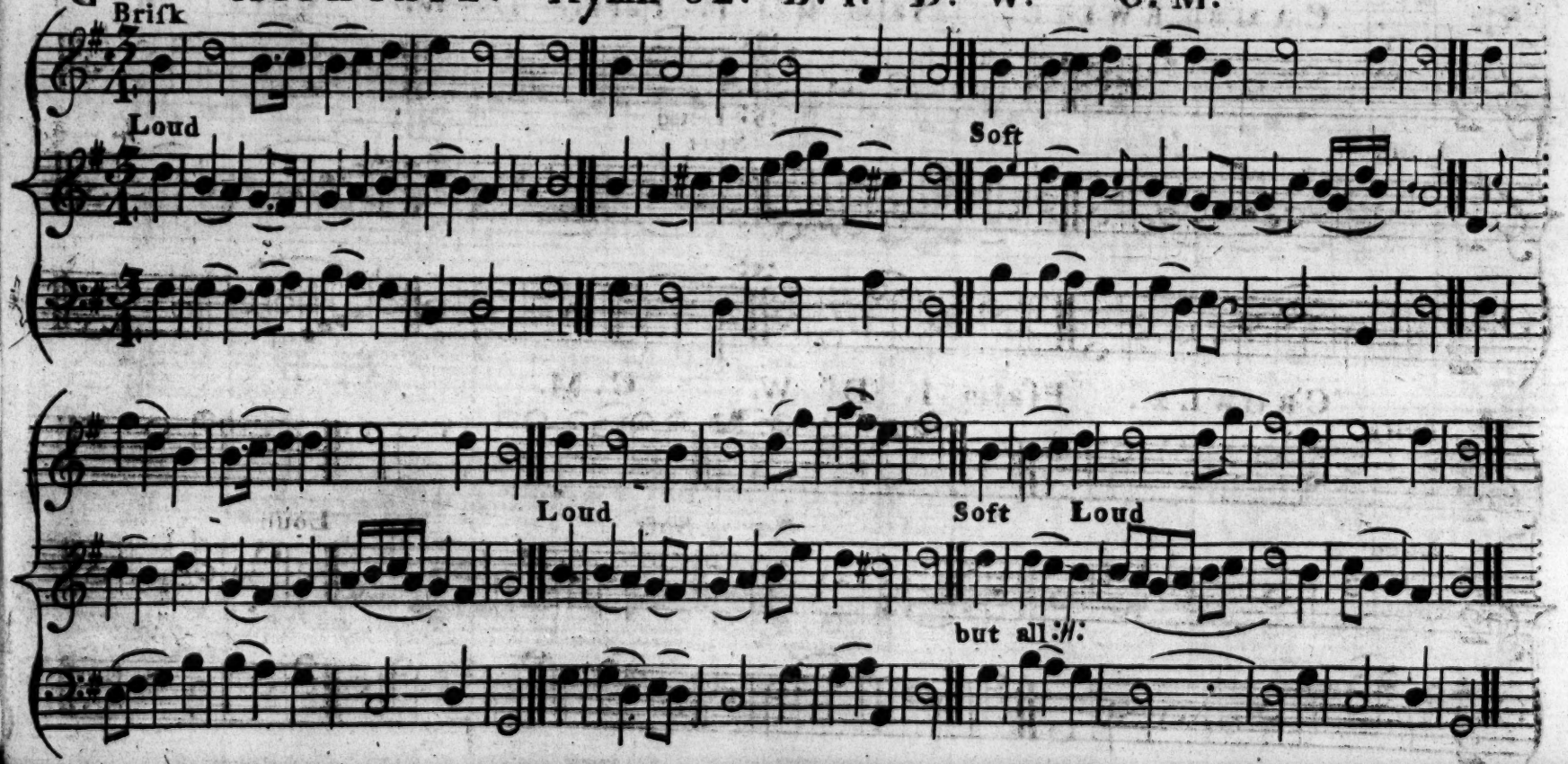
G♯ CAMBERWELL. Psalm 27. 1st Part. Dr W. *C. M.



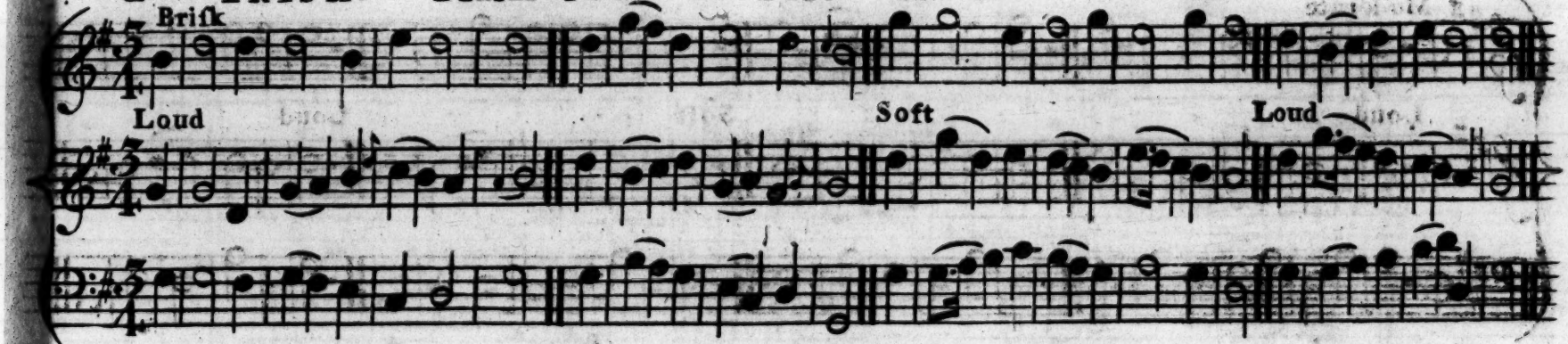
CROWLE. Psalm 1. Dr W. C. M.



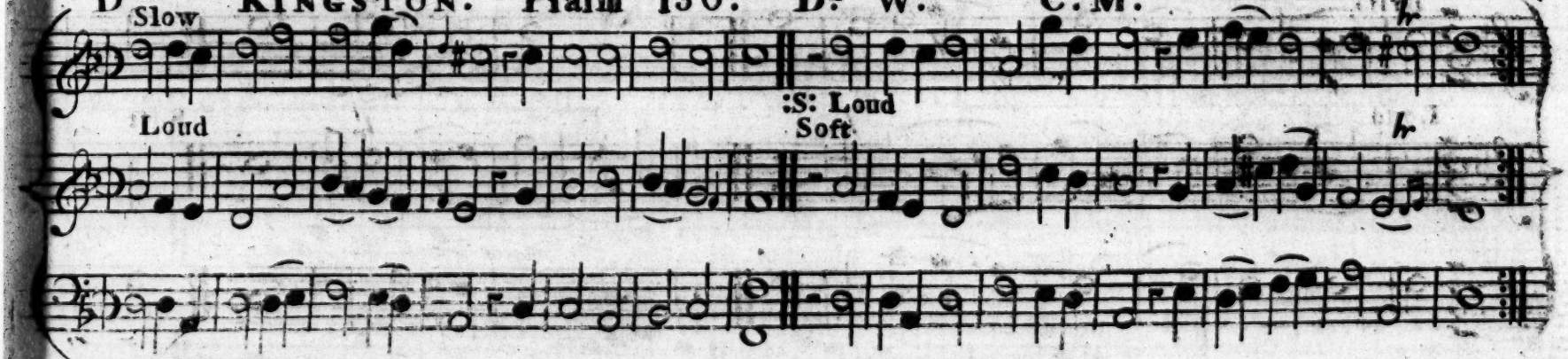
HIGHGATE. Hymn 62. B. 1. Dr W. *C. M.



G IRISH. Pſalm 145. 2d. Part. Dr. W. C. M.



D KINGSTON. Pſalm 130. Dr. W. *C. M.



A

Lowdutch. Psalm 37. 1st Part. Dr W. C.M.

Moderate

Loud Soft Loud

F

Monkwell Street. Psalm 111. 1st Part. *C.M.

Brisk

Loud Soft

Loud

G♯

Newport. Psalm 15. Dr W. C.M.

Moderate

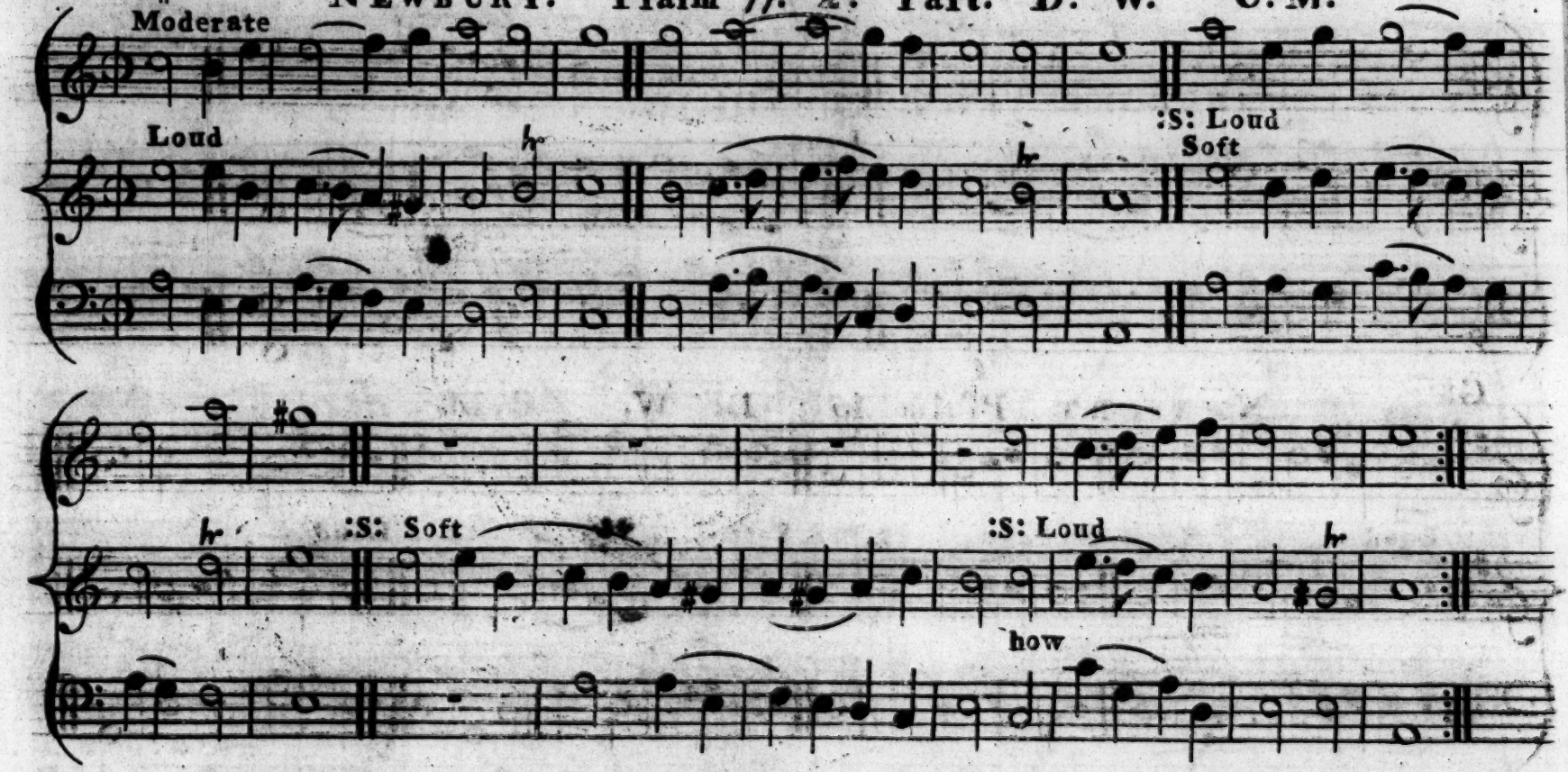
Loud

Soft

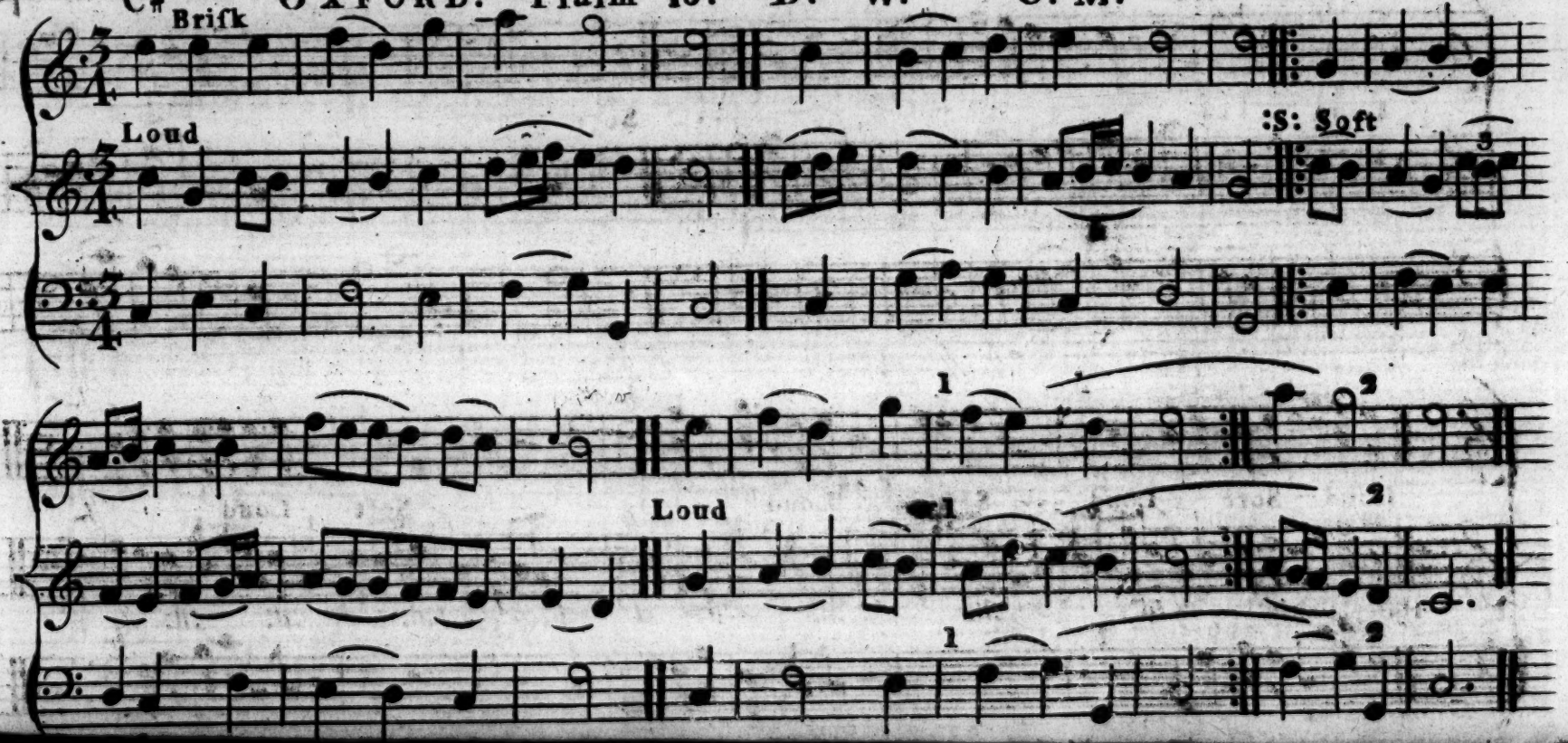
Loud

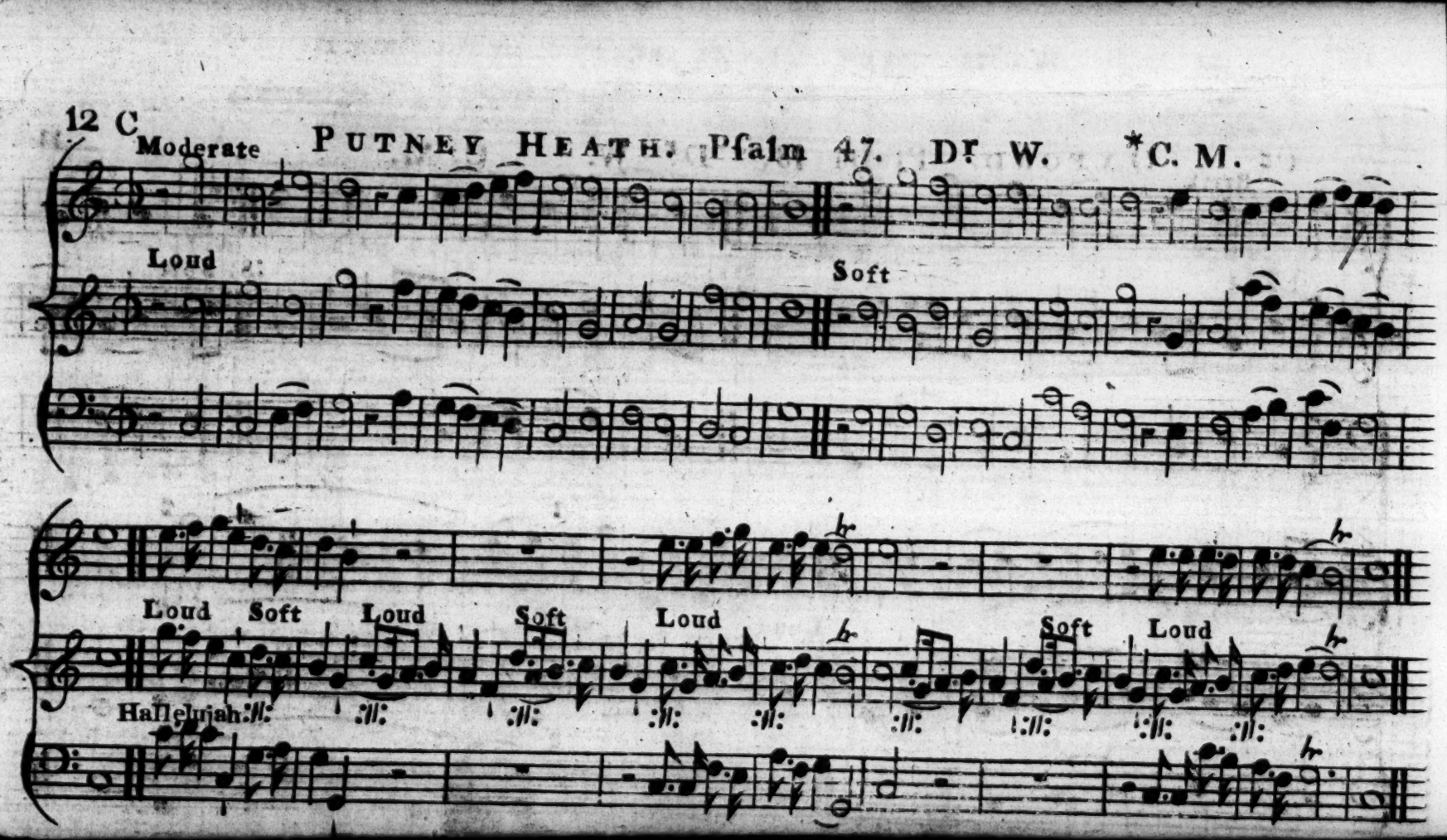
G♯

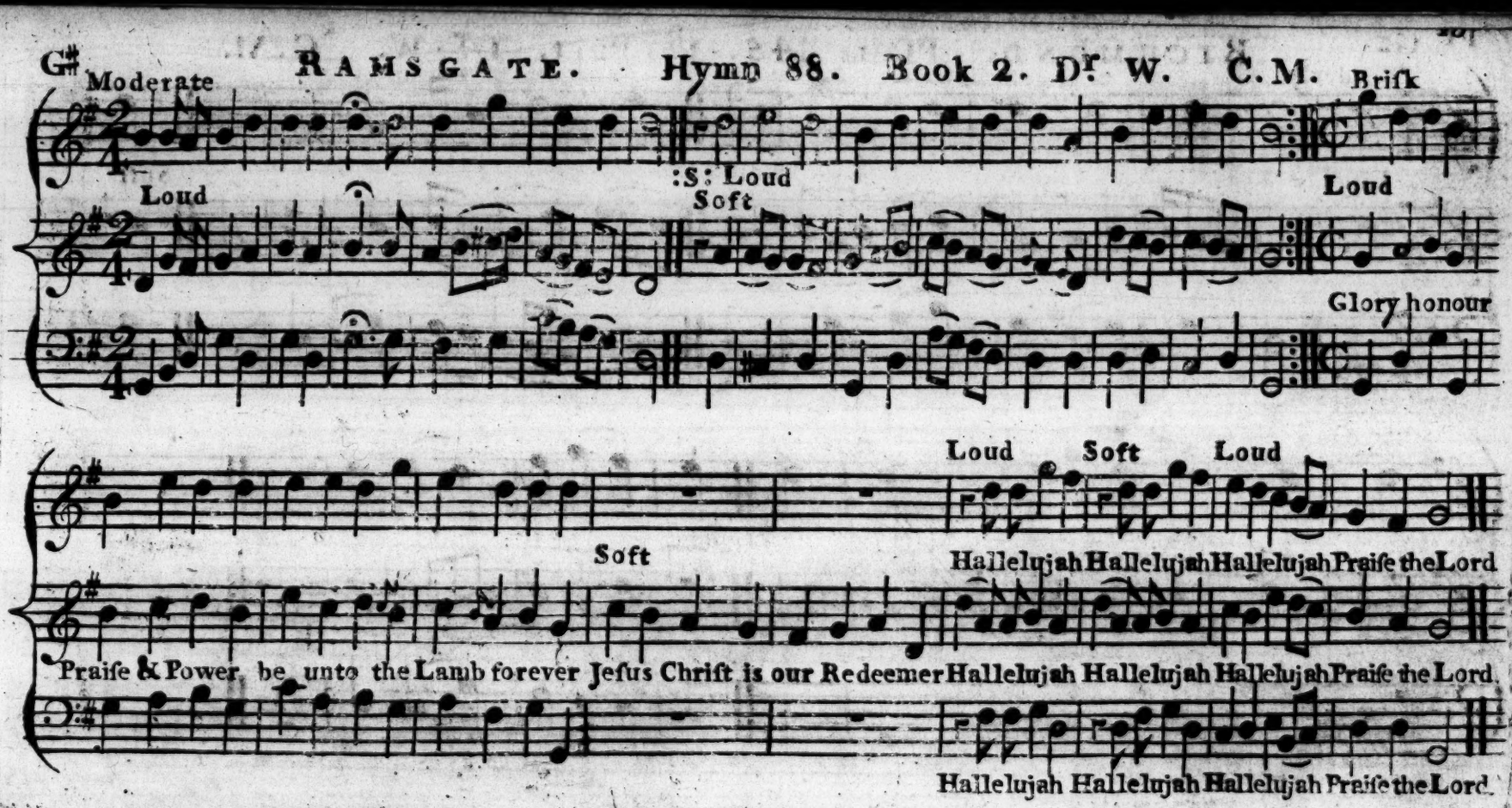
Newbury. Psalm 77. 2d Part. Dr W. C. M.



C♯ OXFORD. Pſalm 13. Dr. W. C. M.

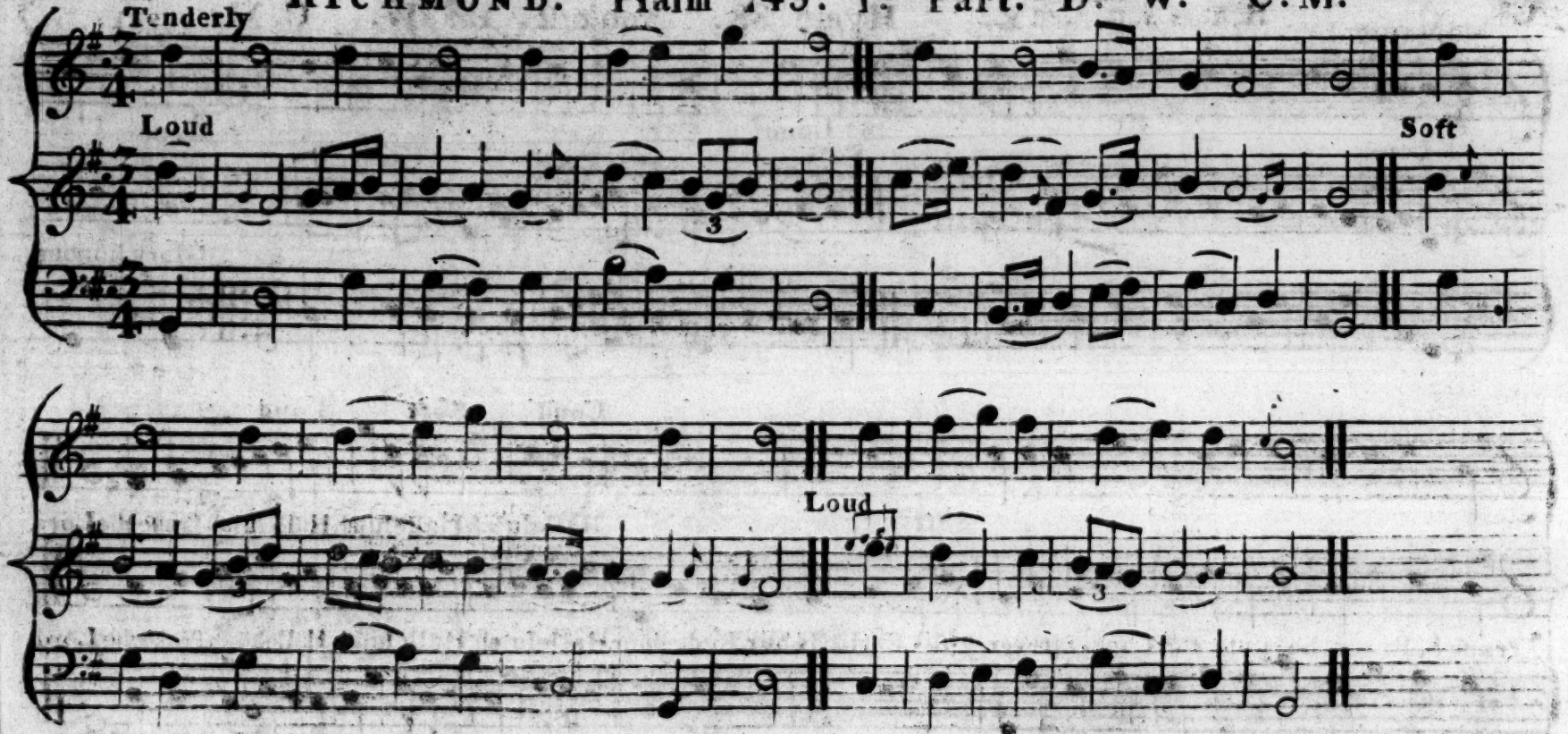



12 C
Moderate
PUTNEY HEATH. Psalm 47. Dr W. *C. M.
Loud
Soft
Loud
Soft
Loud
Soft
Loud
Soft
Loud
Hallelujah

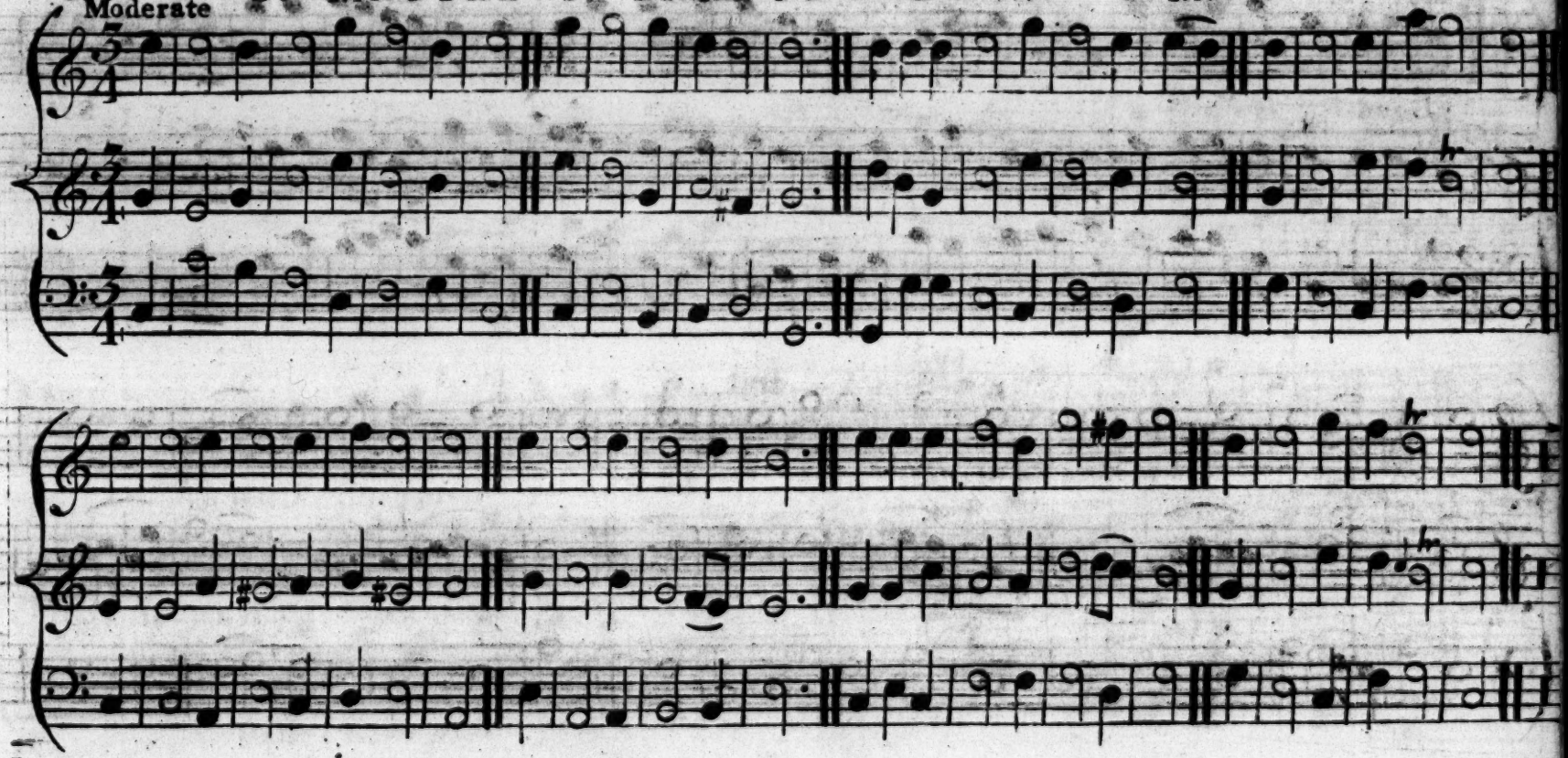

G♯
RAMSGATE. Hymn 88. Book 2. Dr. W. C.M.
Moderate
Brisk
Loud
:S: Loud
Soft
Loud
Glory honour
Loud
Soft
Loud
Soft
Hallelujah Hallelujah Hallelujah Praise the Lord
Praise & Power be unto the Lamb forever Jesus Christ is our Redeemer Hallelujah Hallelujah Hallelujah Praise the Lord
Hallelujah Hallelujah Hallelujah Praise the Lord.

14 G♯

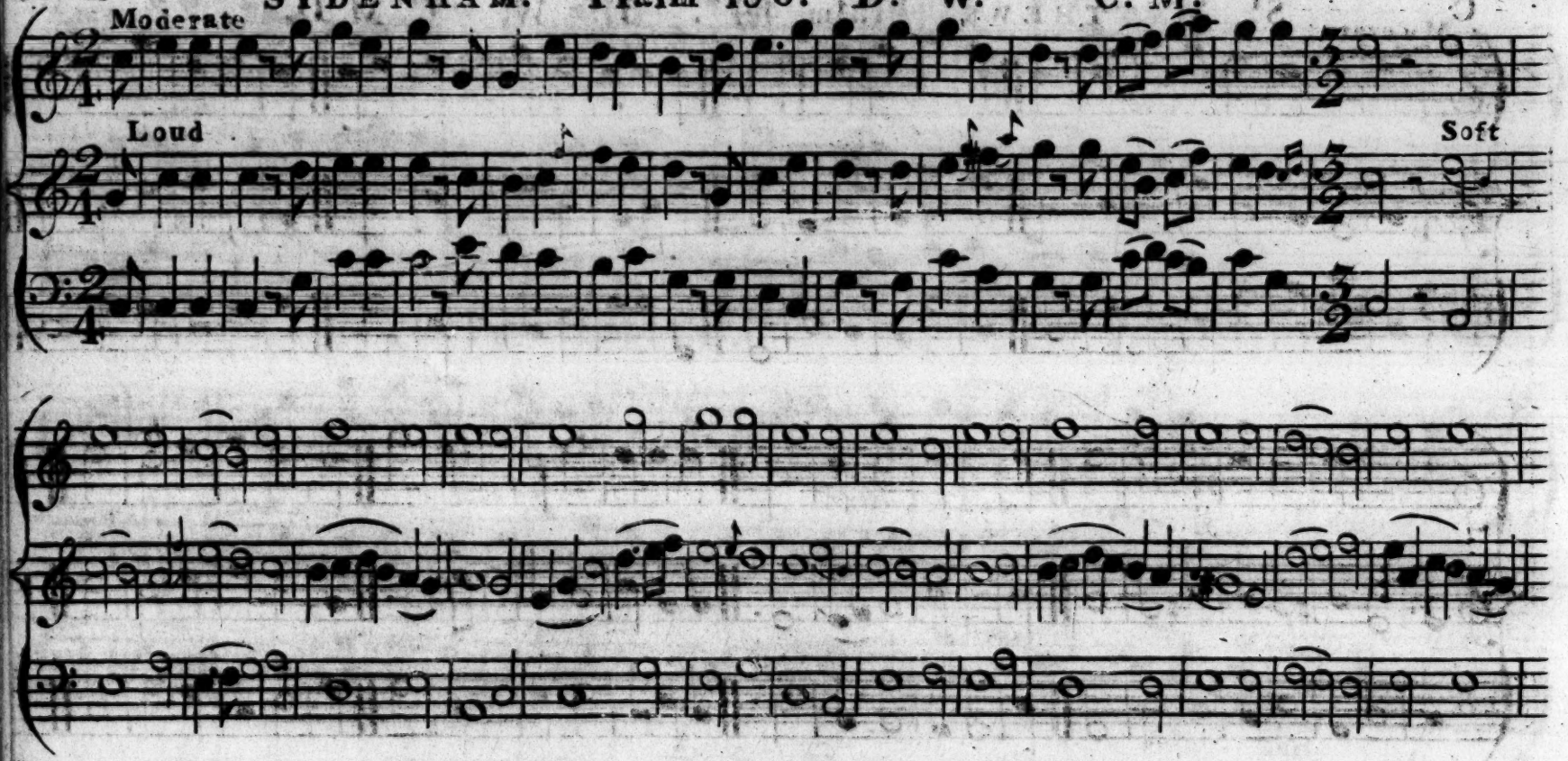
RICHMOND. Psalm 145. 1st Part. Dr W. *C.M.

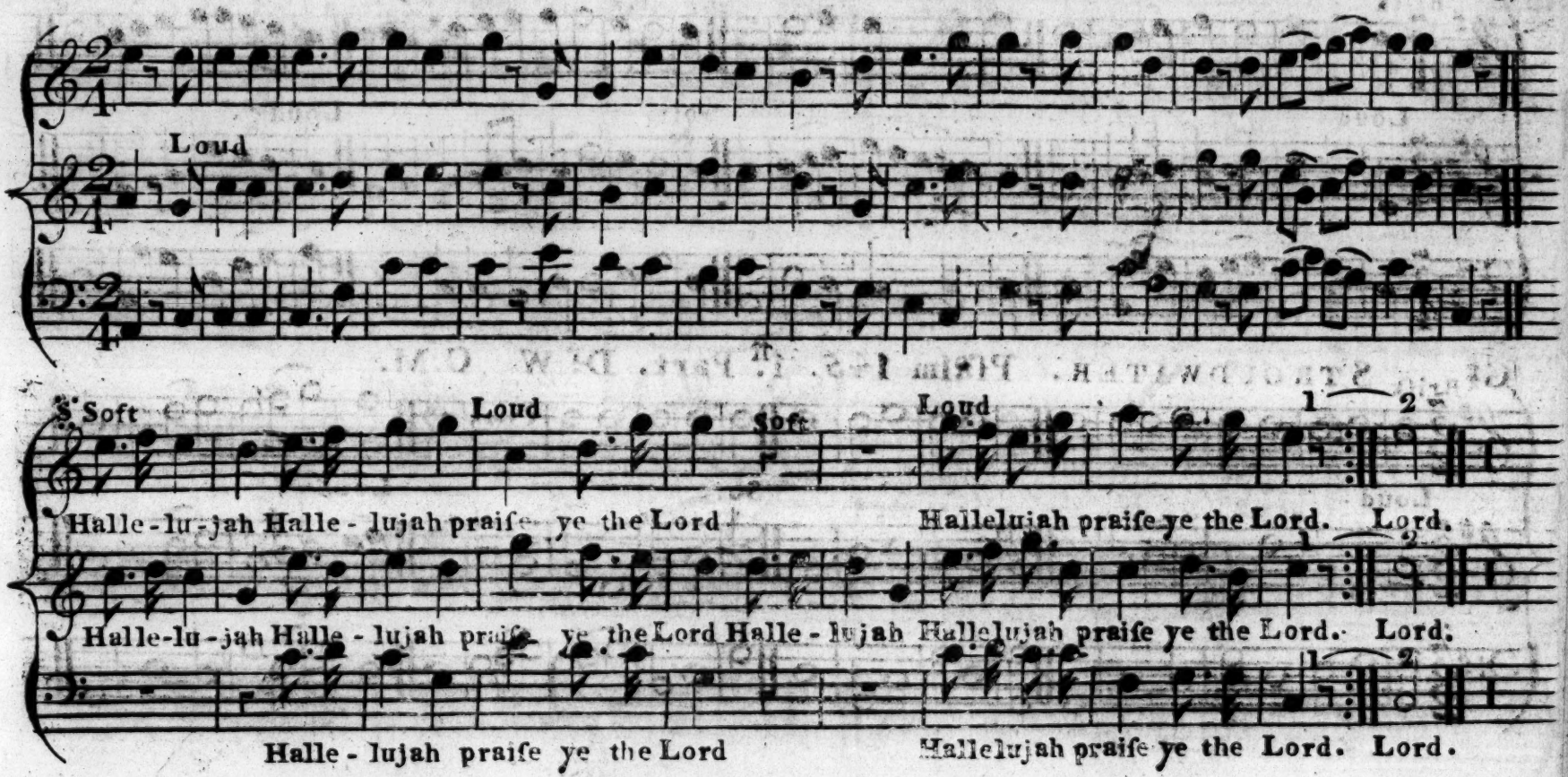


C Moderate St MATTHEWS. Psalm 147. Dr W. C. M. D.

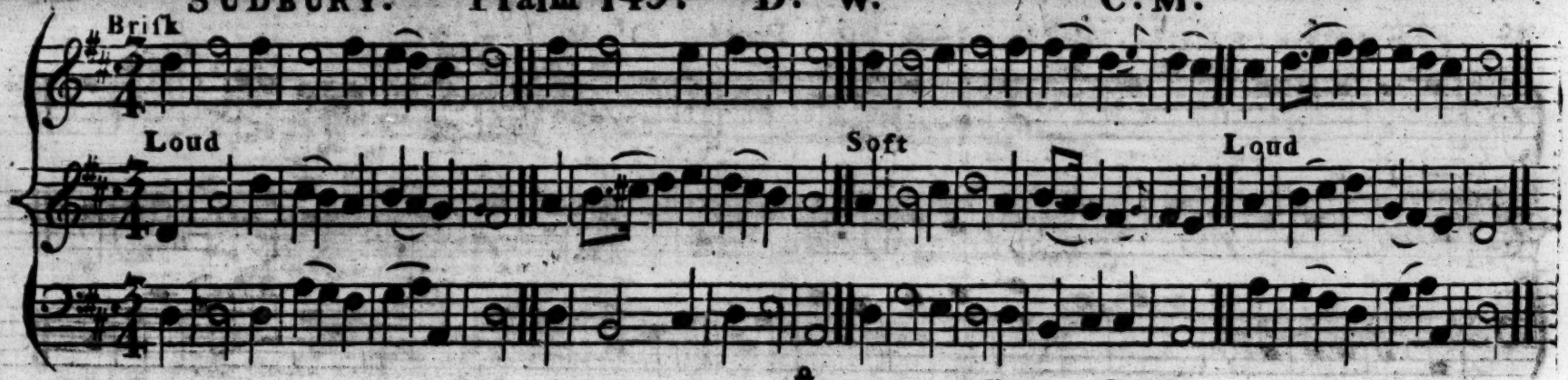


B SYDENHAM. Psalm 150. Dr W. *C. M.

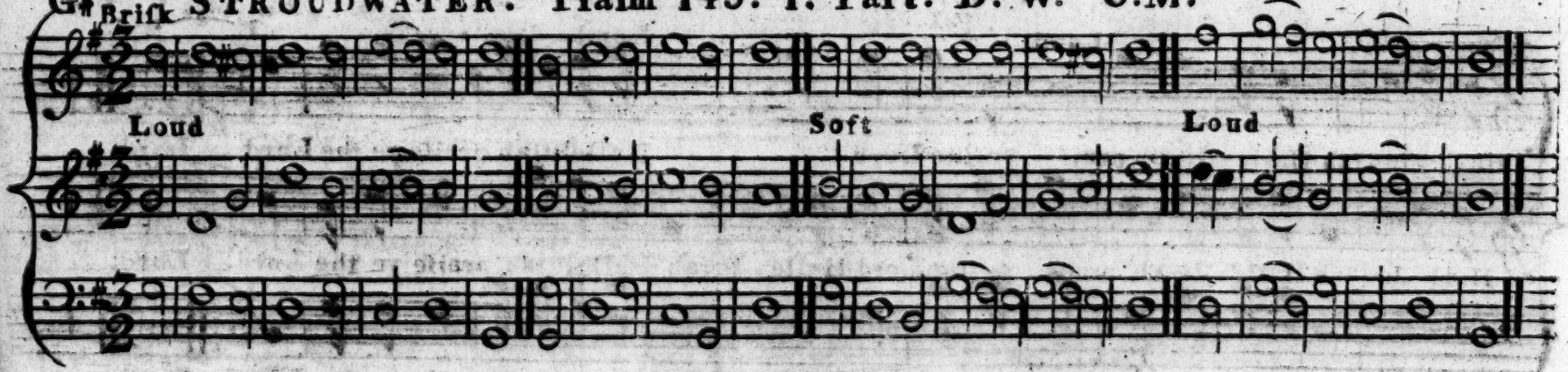



Loud
S. Soft
Loud
Soft
Loud
1
2
Halle-lu-jah Halle-lujah praiſe ye the Lord
Halleluiah praiſe ye the Lord. Lord.
Halle-lu-jah Halle-lujah praiſe ye the Lord Halle-lujah Hallelujah praiſe ye the Lord. Lord.
Halle-lujah praiſe ye the Lord
Hallelujah praiſe ye the Lord. Lord.

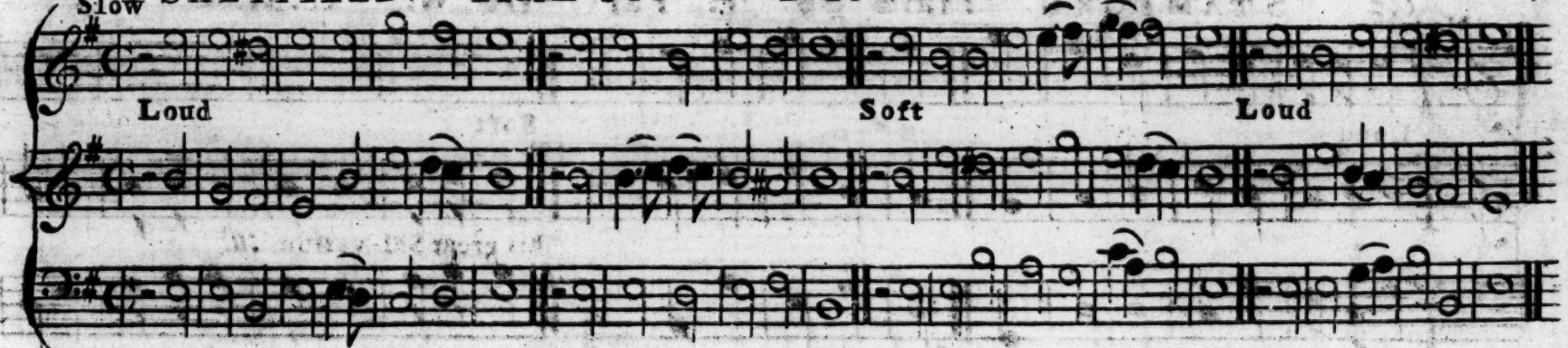
SUDBURY. Psalm 149. Dr. W. C.M.



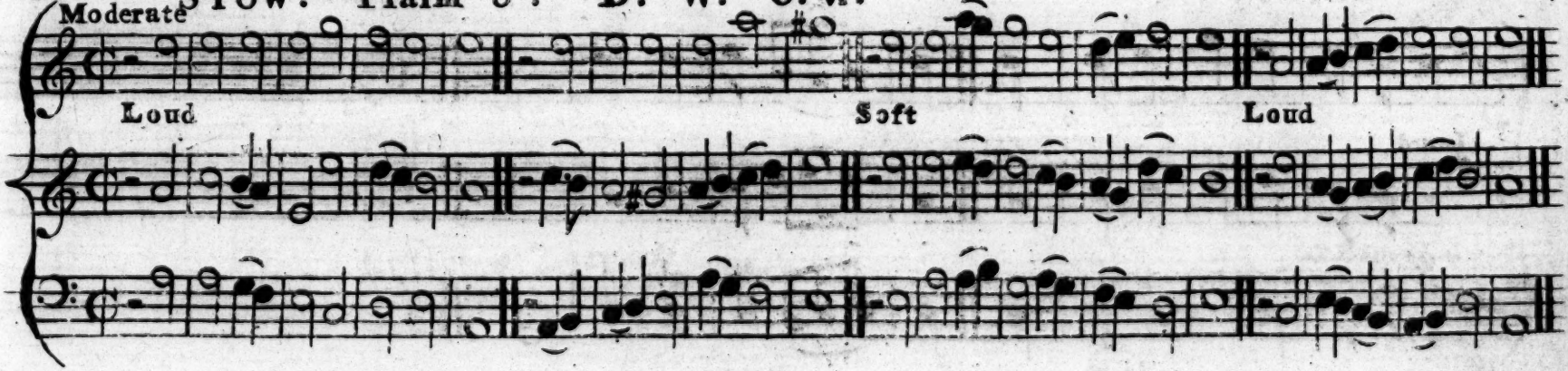
G# STROUDWATER. Psalm 145. 1st. Part. Dr. W. C.M.



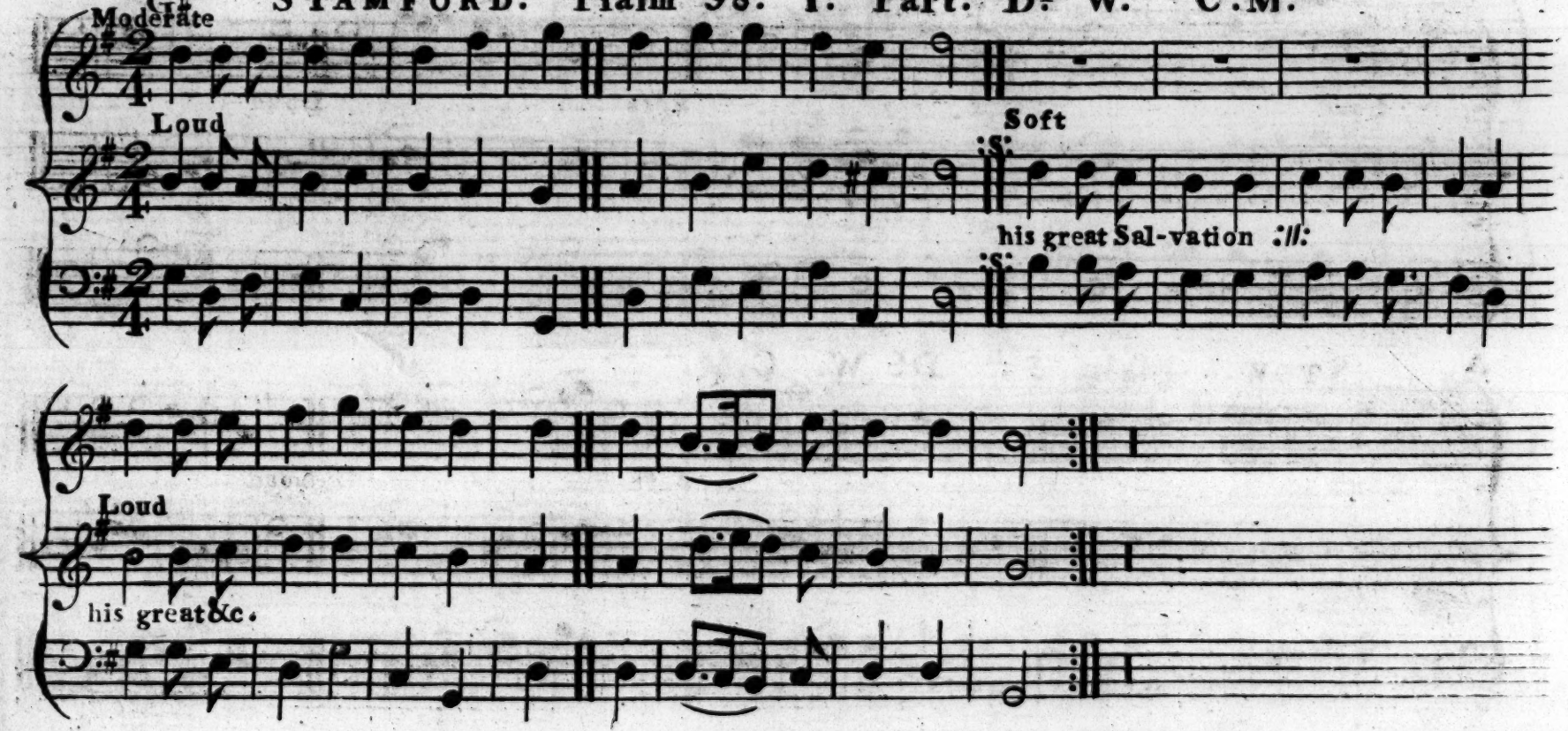
K Slow SHEFFIELD. Psalm 144. 2d Part. Dr W. C.M.



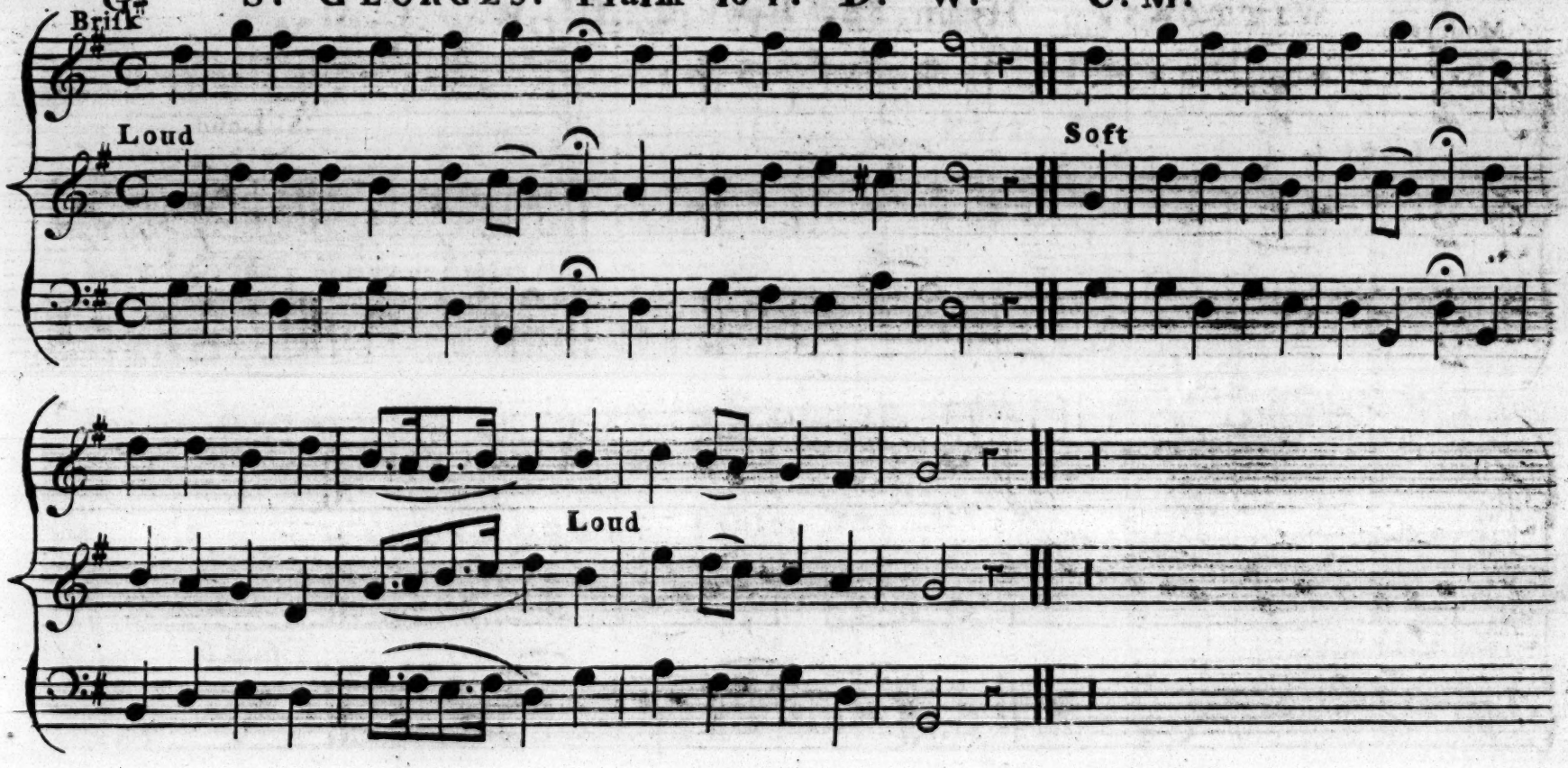
A Moderate STOW. Psalm 5th Dr W. C.M.



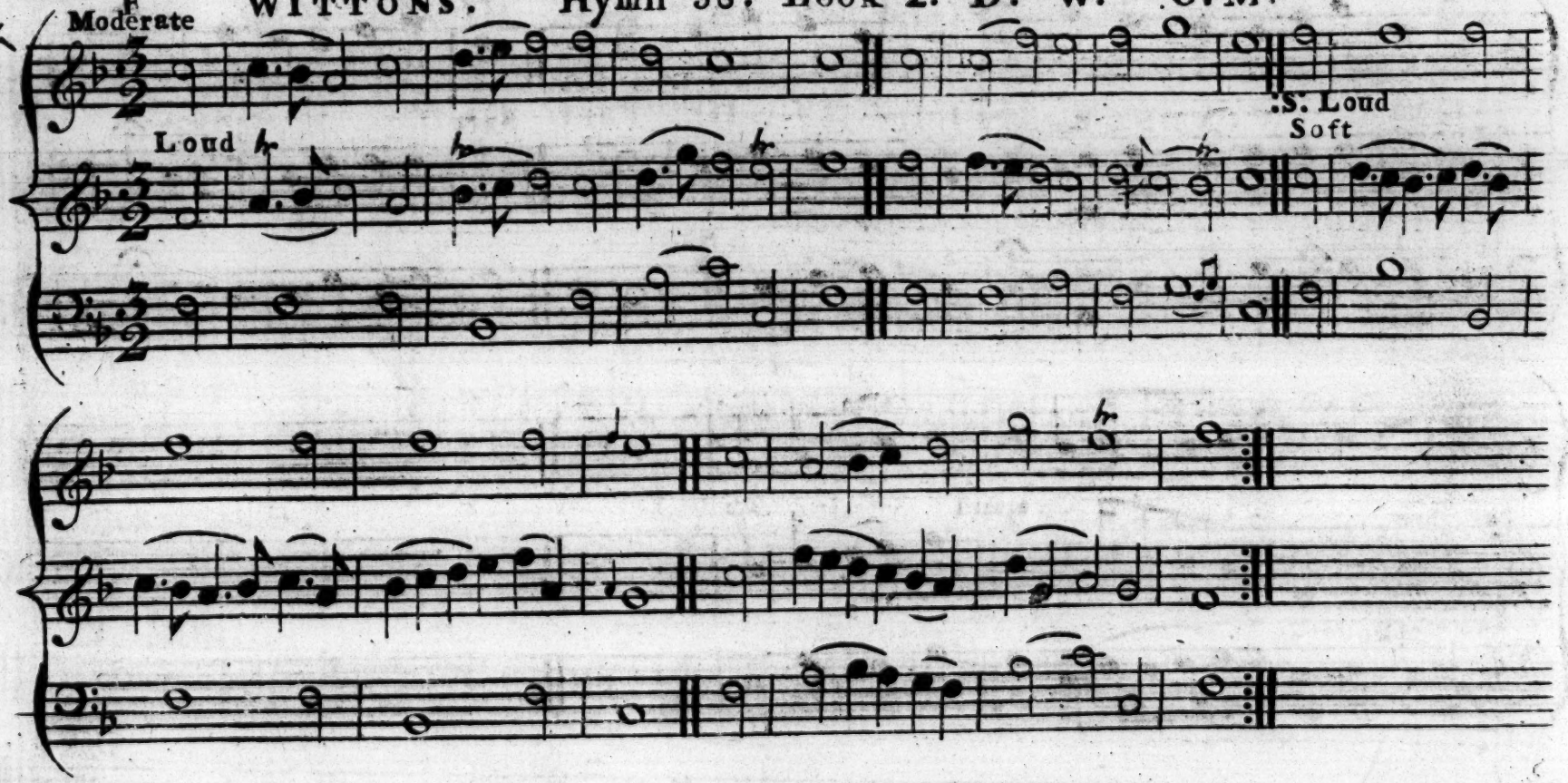
STAMFORD. Psalm 98. 1st. Part. Dr W. C.M.



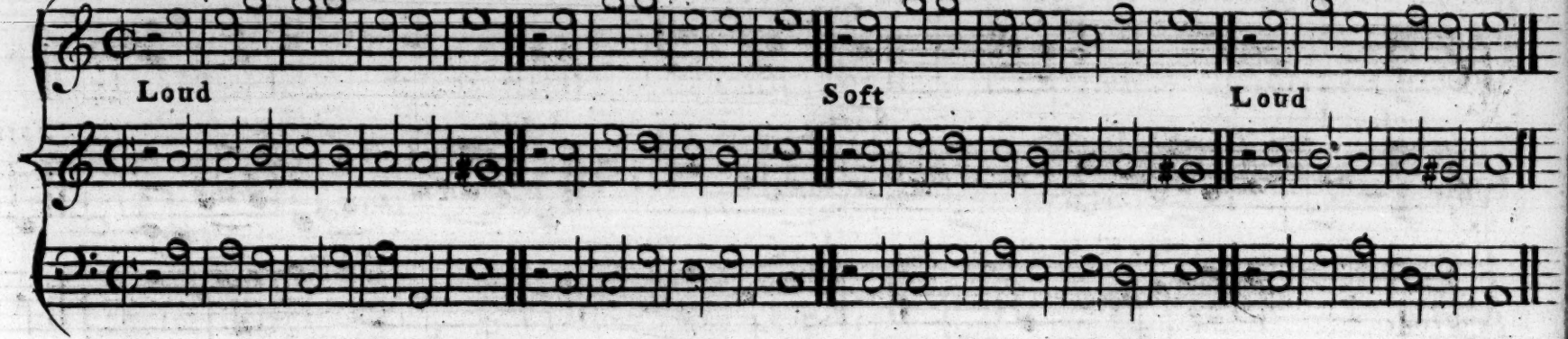
G♯ St. GEORGES. Pſalm 134. Dr. W. C. M.



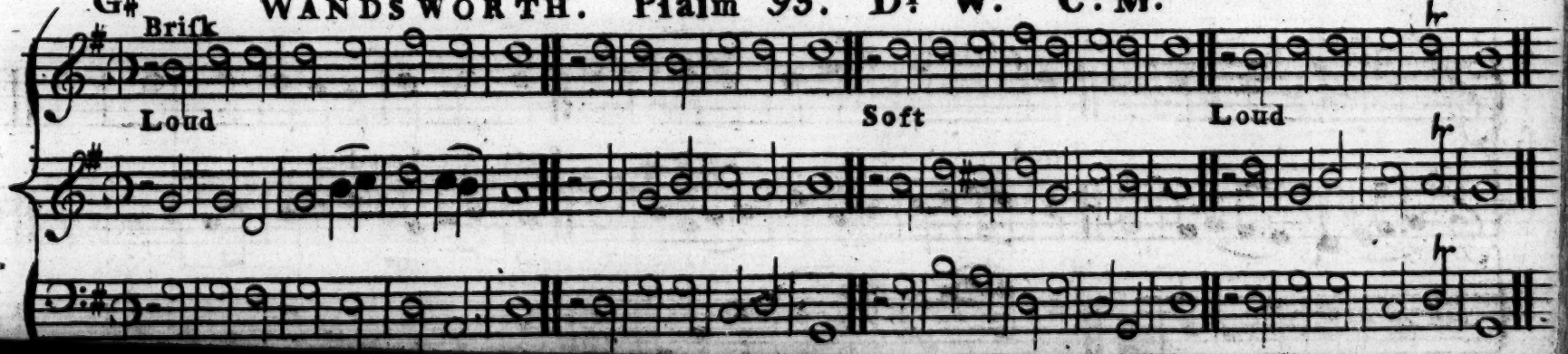
F WITTONS. Hymn 38. Book 2. Dr. W. C.M.



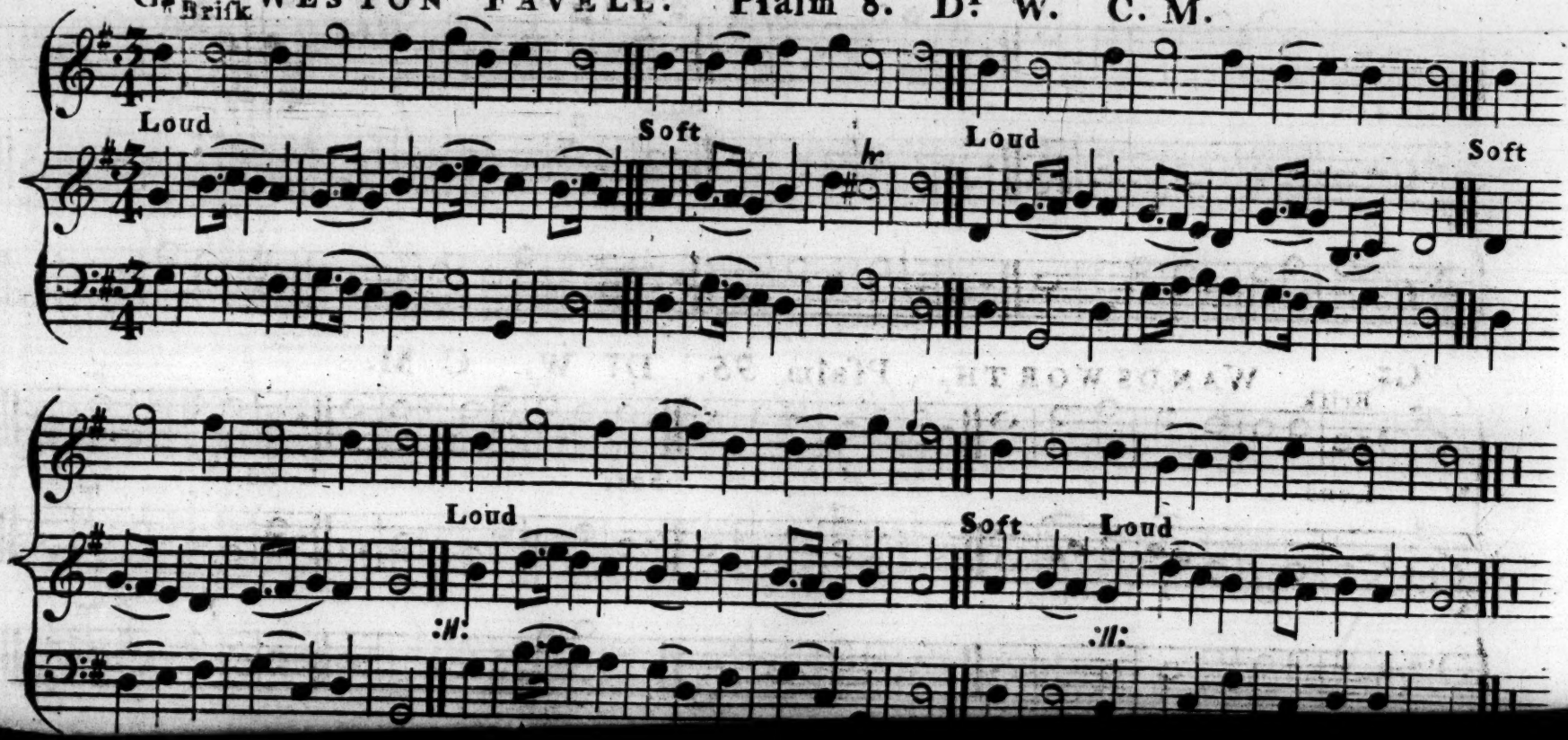
A Slow. WINDSOR. Psalm 119. 11th Part. Dr W. C. M.



G♯ Brisk WANDSWORTH. Psalm 95. Dr W. C. M.



G♯ Brisk **WESTON FAVELL. Psalm 8. Dr W. C. M.**



Short Metre

A

Amersham - - - - - - - - 25

Aylesbury 25

B

Brentwood - - - - - - 26

C

Clapham - - - - - - - - 26

D

Durham - - - - - - - - 27

Dudley - - - - - - - - 27

E

Enfield - - - - - - - - 28

Epping - - - - - - - - - 29

F

Farnham - - - - - - - 29

I

Ipswich - - - - - - - - 30

K

Kidderminster - - - - - 30

N

Newcastle - - - - - - 31

New Eagle Street - - 31

O

Orange - - - - - - - - - 32

P

Peckham - - - - - - 32

S

Southwell - - - - - - 33

St. Albans - - - - - - 33

Sutton - - - - - - - - 34

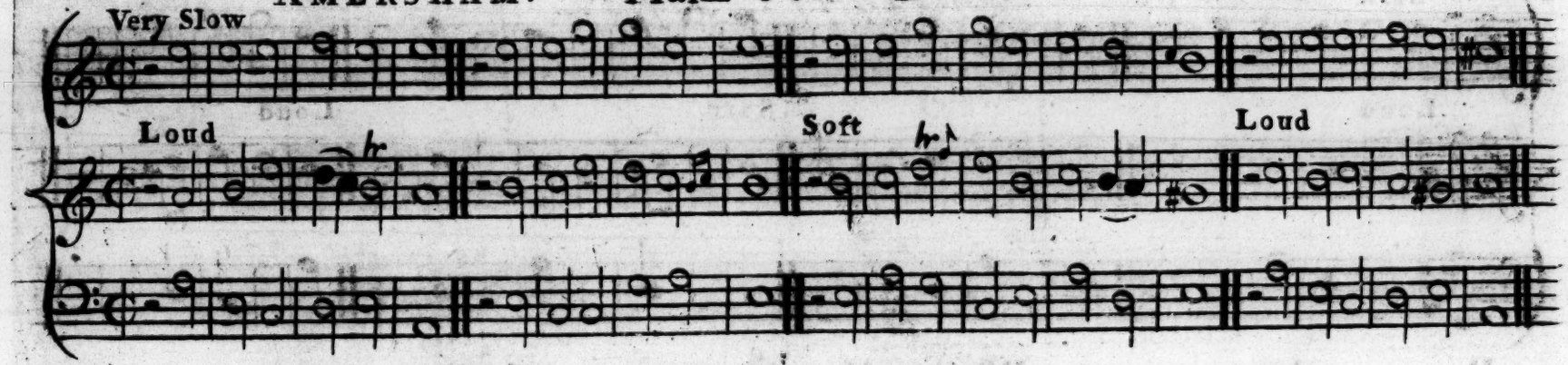
St. Thomas's - - - - - 34

Silver Street - - - - 35

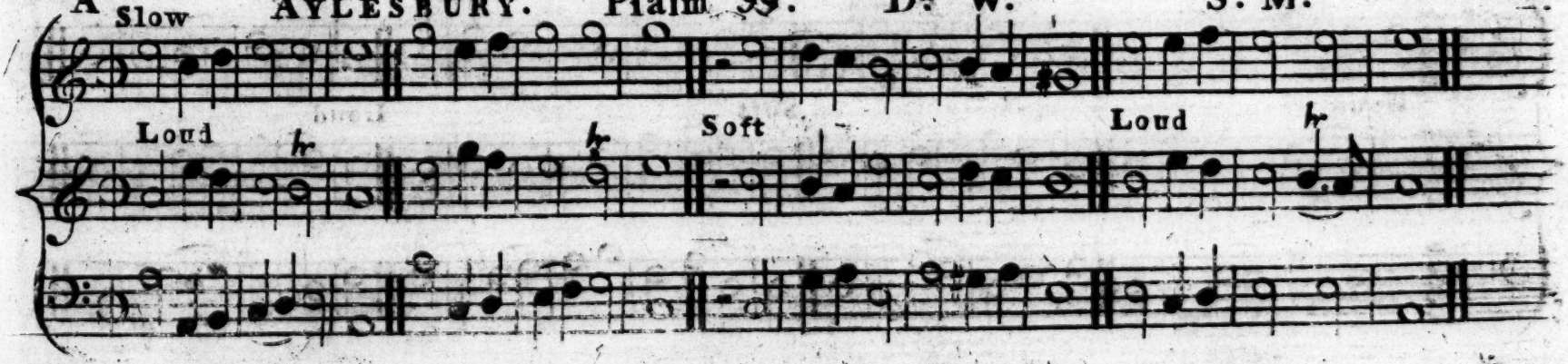
T

Tetsworth - - - - - - 36

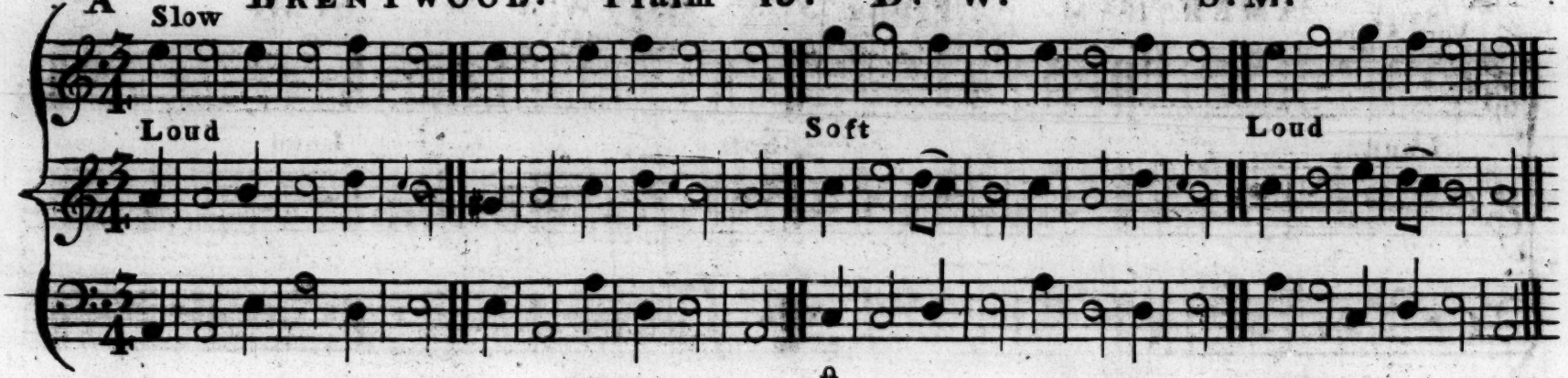
A AMERSHAM. Psalm 90. Dr W. *S. M.



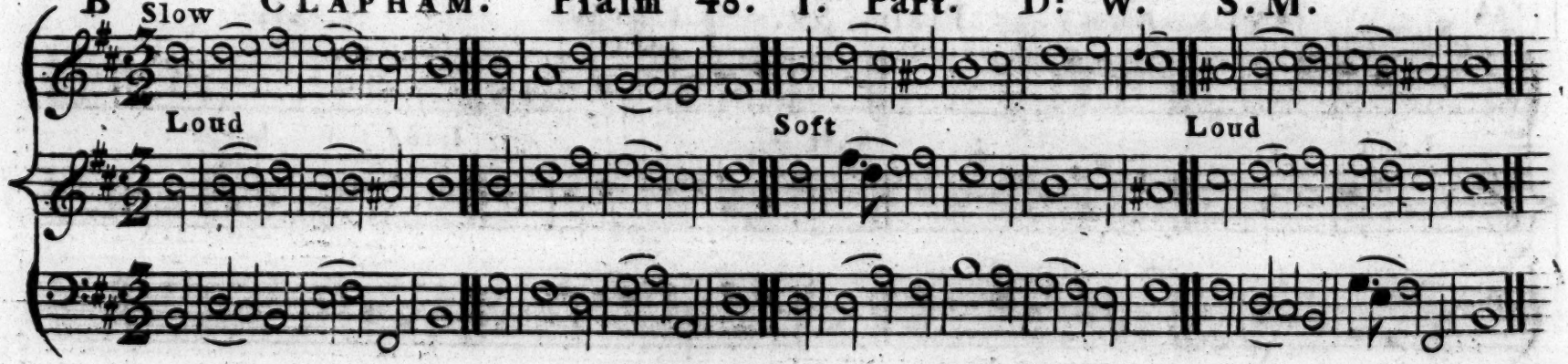
A AYLESBURY. Psalm 99. Dr W. S. M.



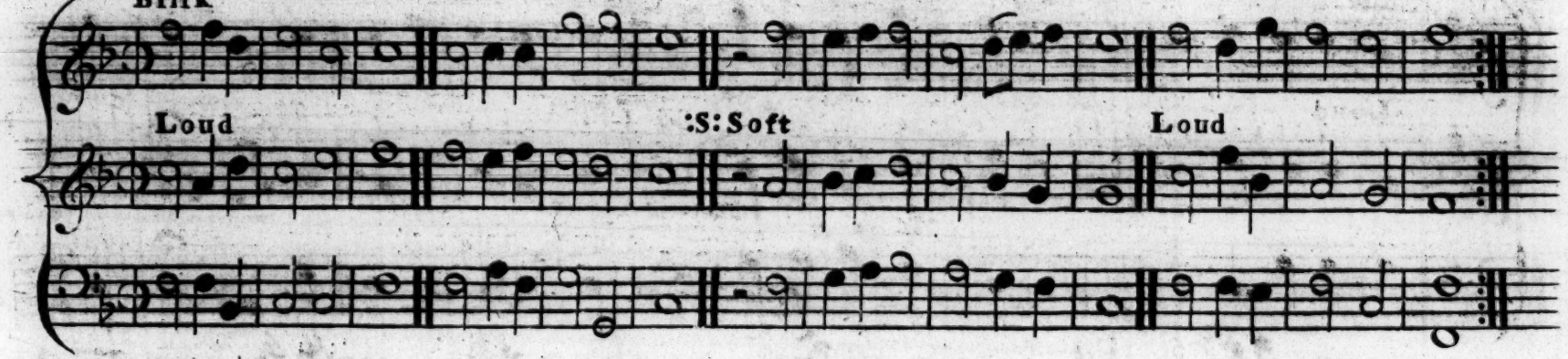
A Slow BRENTWOOD. Pſalm 45. Dr. W. S.M.



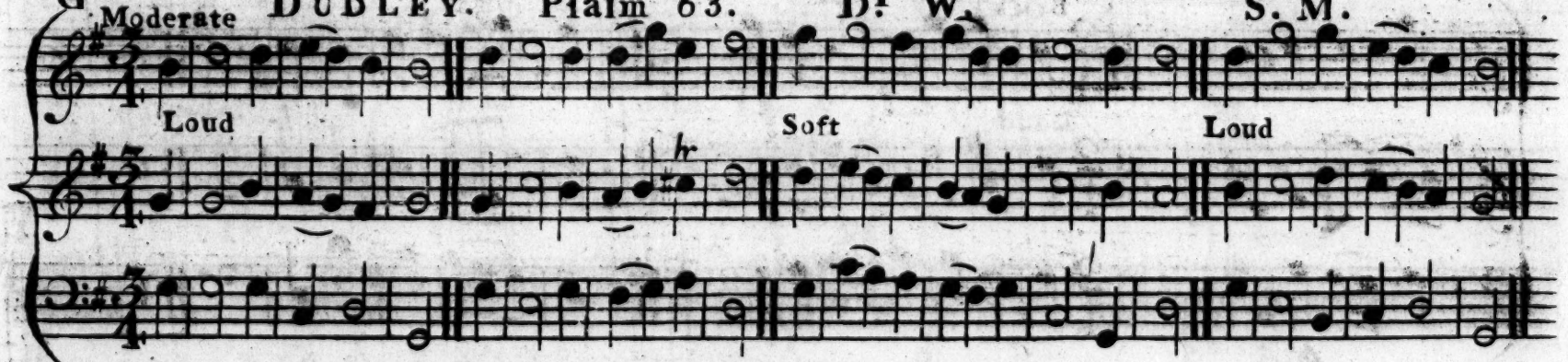
B Slow CLAPHAM. Pſalm 48. 1ſt. Part. Dr W. S.M.



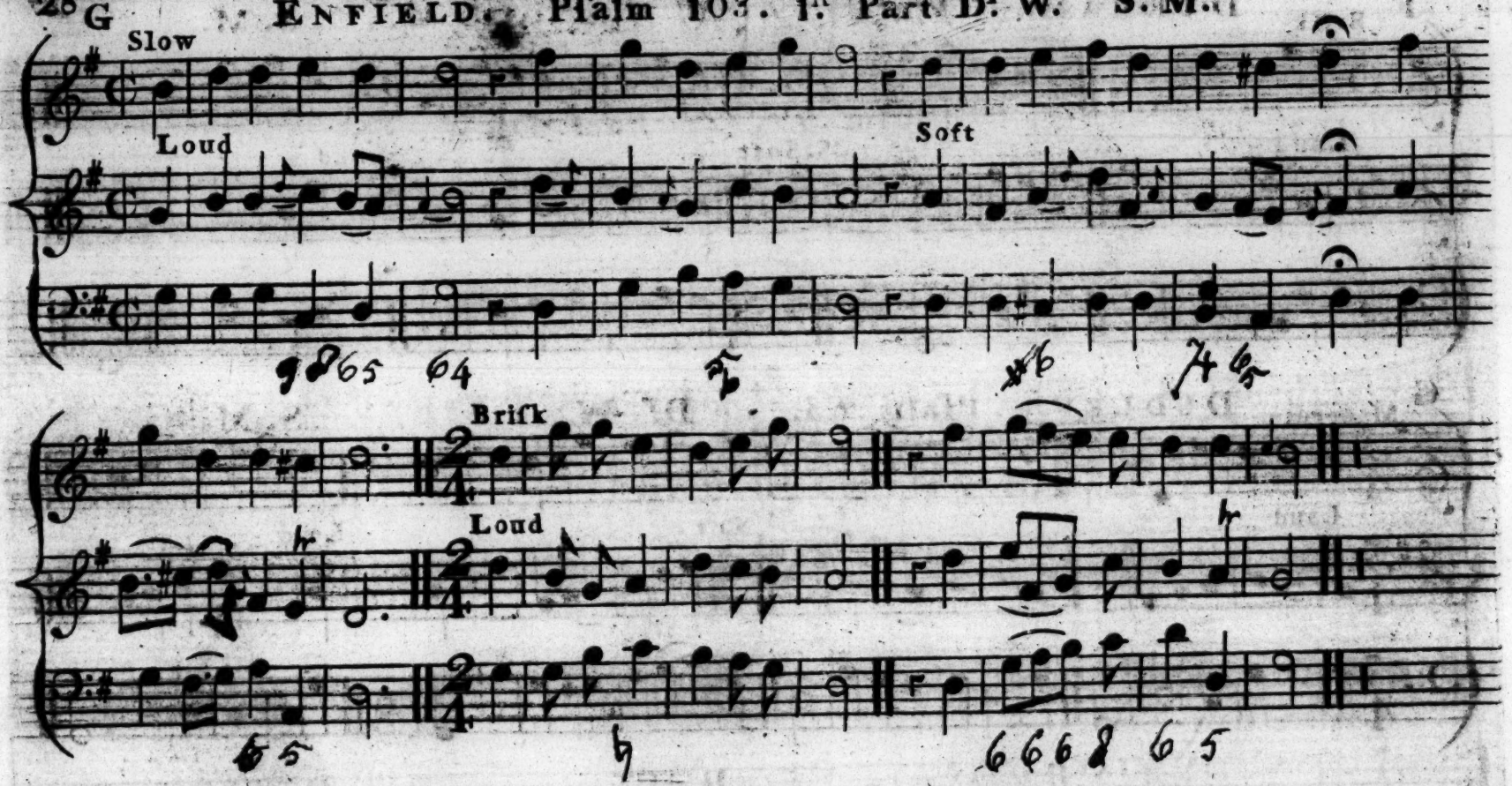
F Brisk DURHAM. Psalm 99. 1st Part. Dr W. S. M.



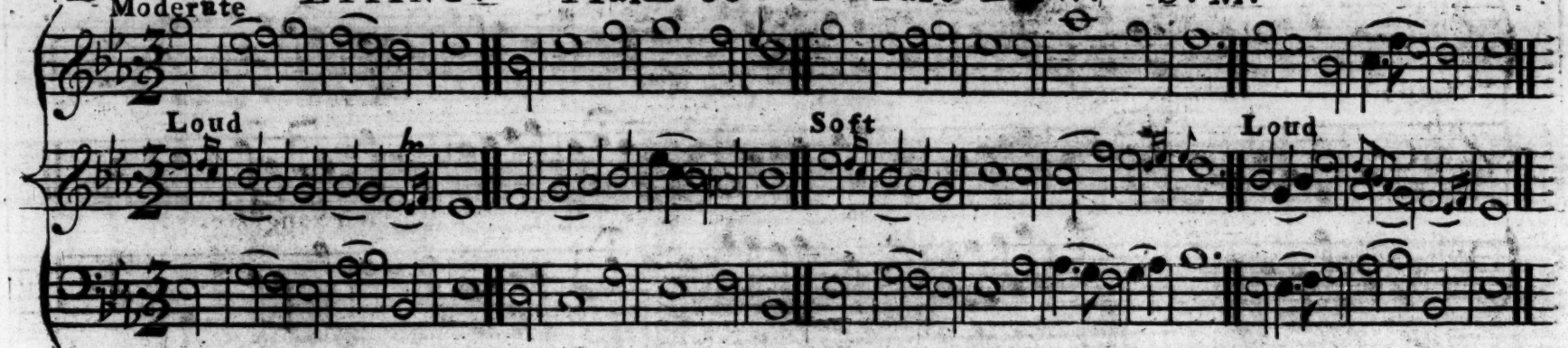
G Moderate DUDLEY. Psalm 63. Dr W. S. M.



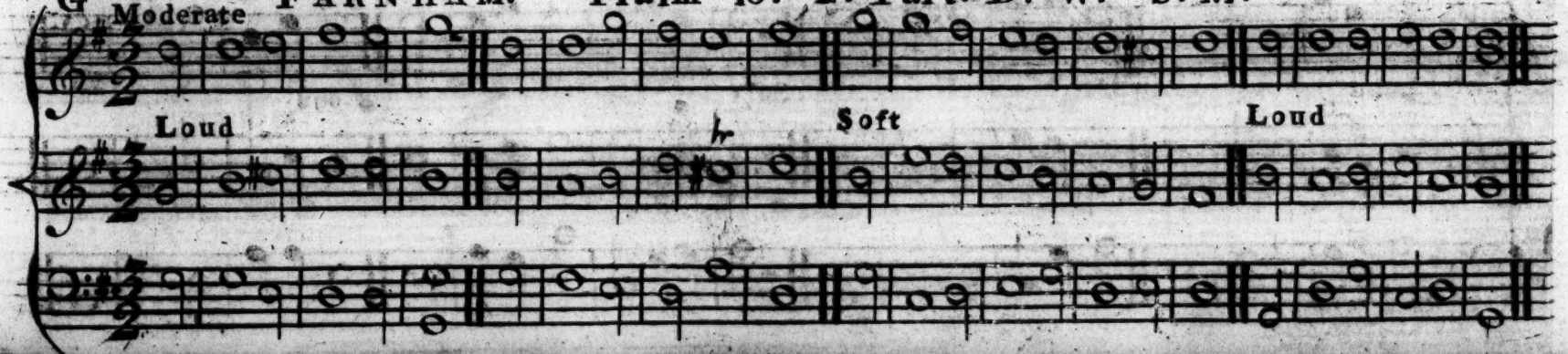
28 G ENFIELD. Psalm 103. 1st Part Dr W. *S. M.



E Moderate EPPING. Psalm 99. 2d. Part. Dr. W. *S. M.

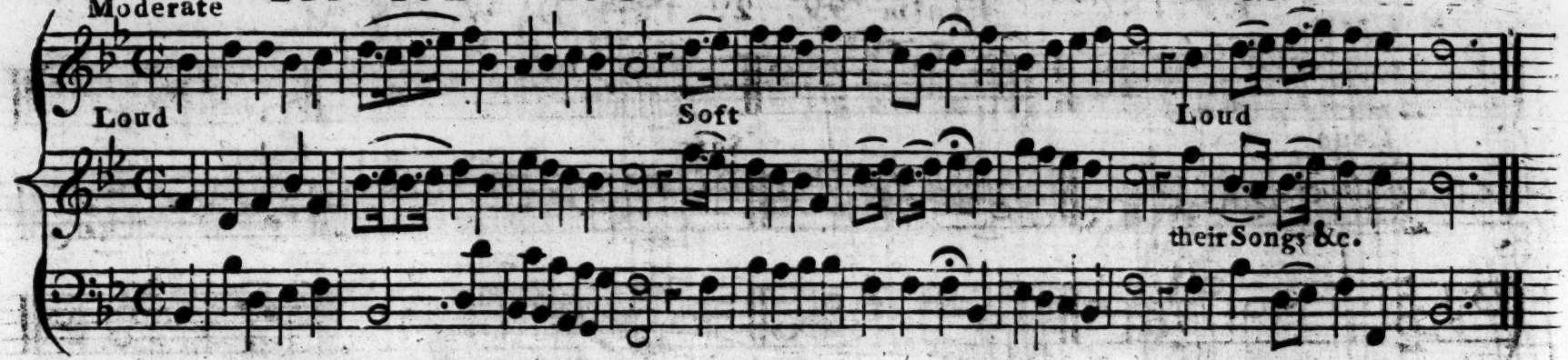


G Moderate FARNHAM. Psalm 19. 2d Part. Dr. W. S. M.



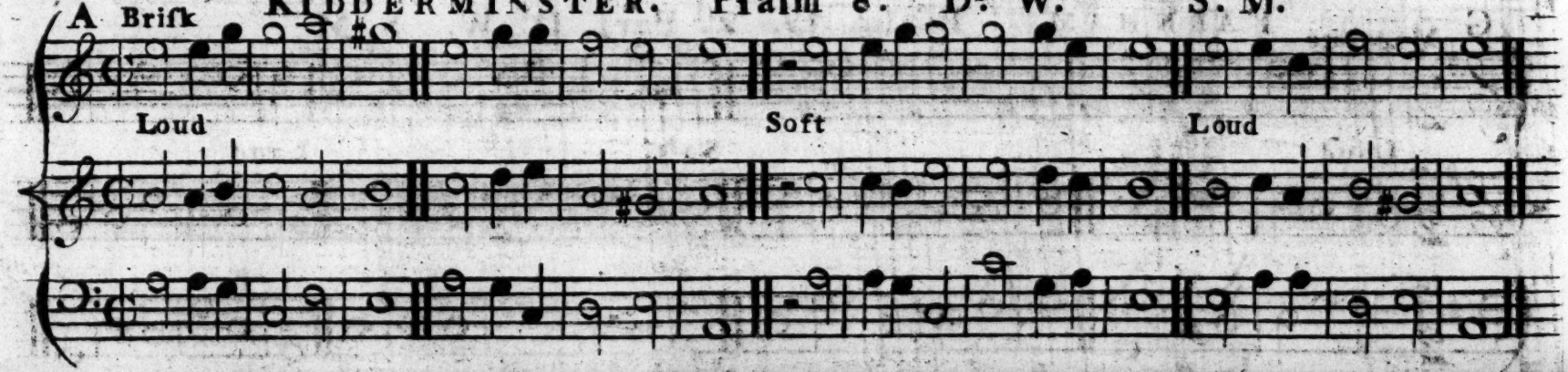
B♭

IPSWICH. Pſalm 48. 1ſt. Part. Dr. W. S. M.



A

KIDDERMINSTER. Pſalm 8. Dr. W. S. M.



G NEWCASTLE. Psalm 48. 2d Part. Dr W. S. M.

Moderate

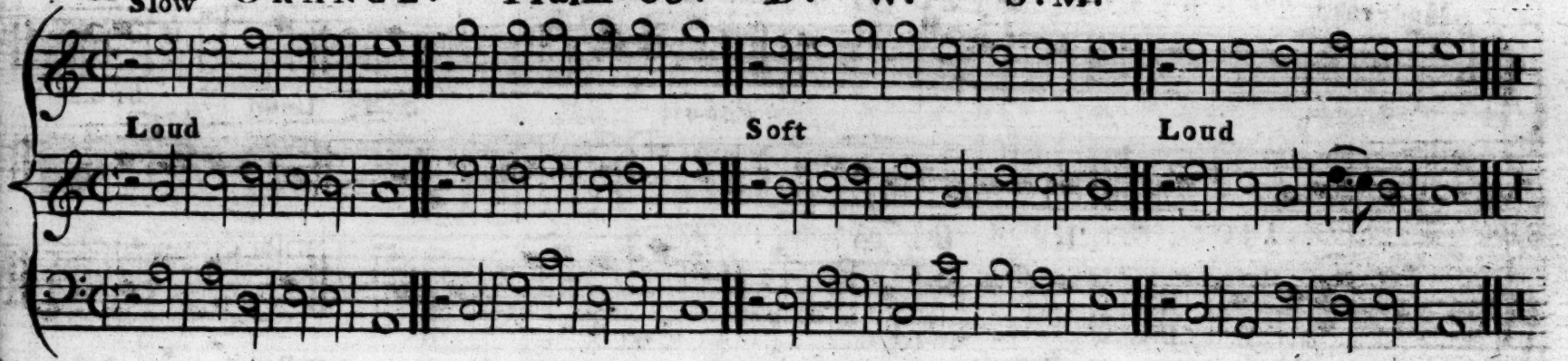
Loud Soft Loud

G NEW EAGLE STREET. Hymn 104. Book 2. Dr W. *S.M.

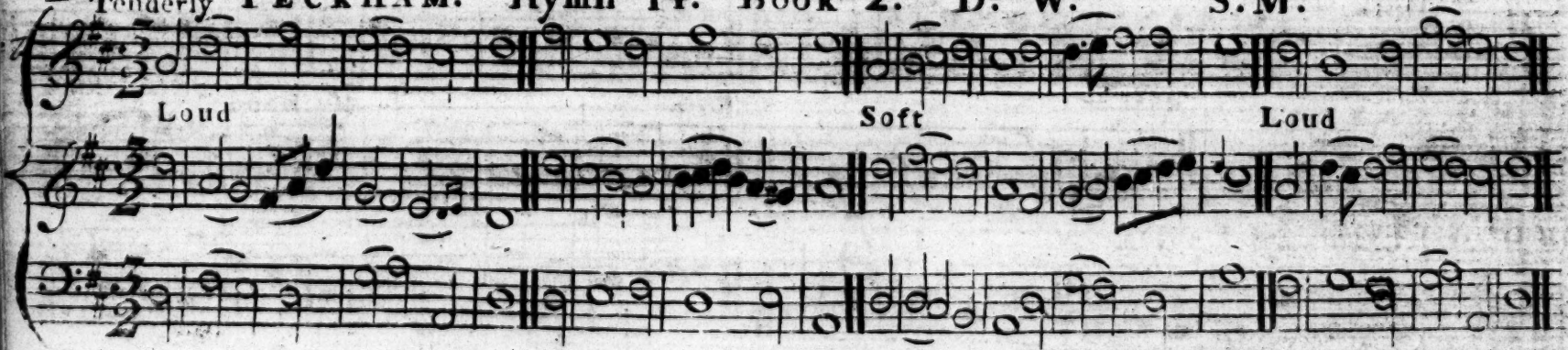
Brisk

Loud Soft Loud

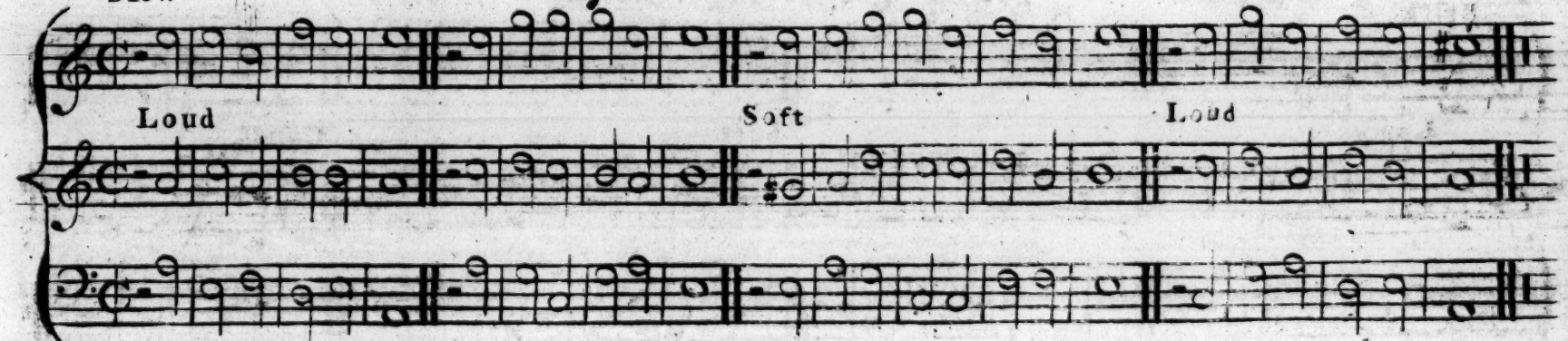
A Slow ORANGE. Psalm 55. Dr. W. S.M.



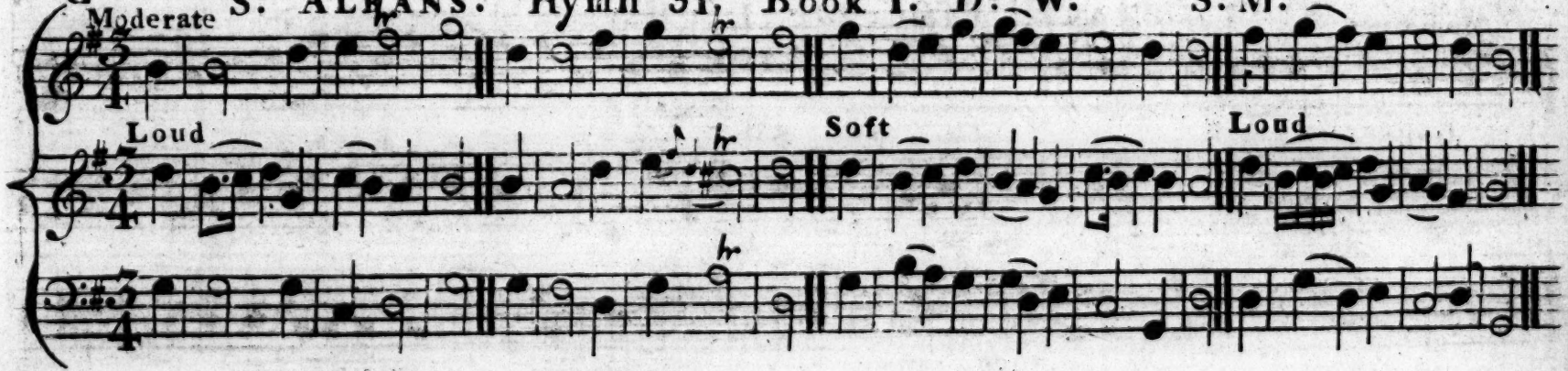
D Tenderly PECKHAM. Hymn 14. Book 2. Dr. W. *S.M.



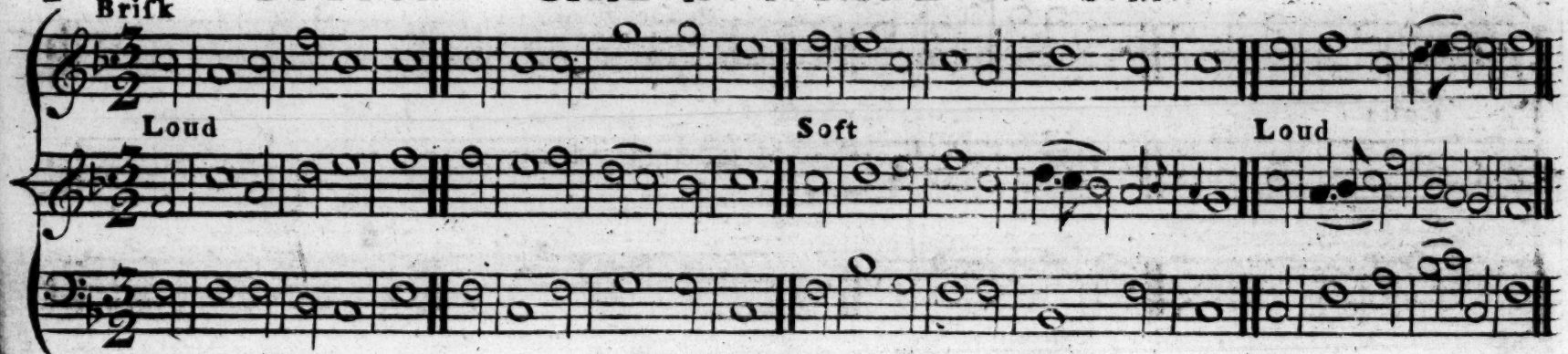
A Slow SOUTHWELL. Hymn 110. Book 2. Dr W. S.M.



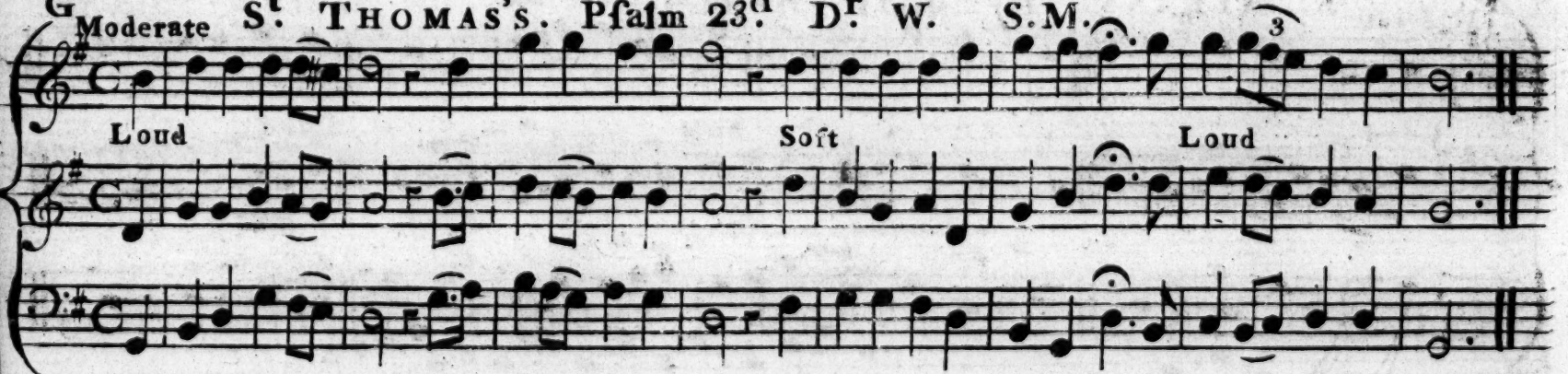
G Moderate St ALBANS. Hymn 51, Book 1. Dr W. *S.M.



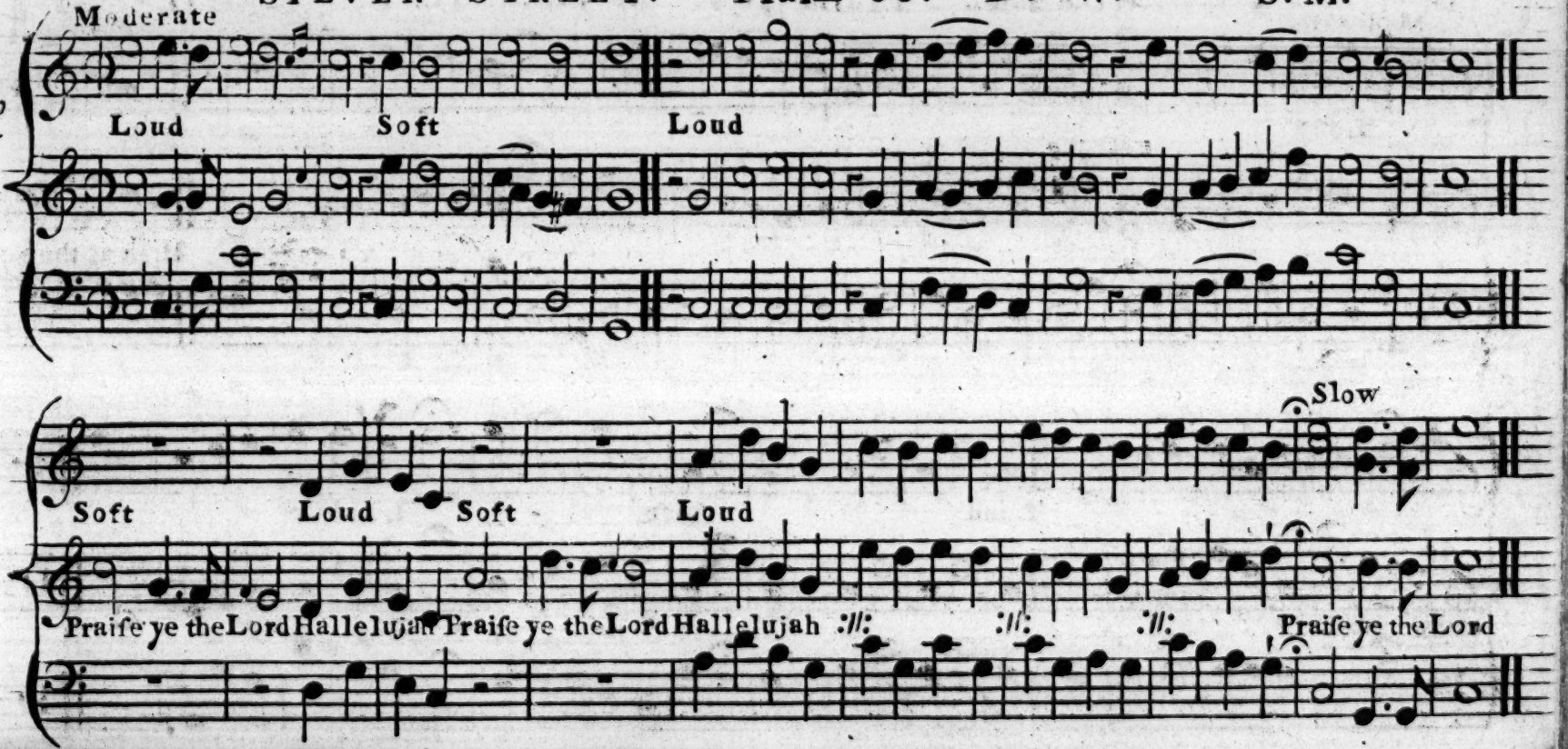
F Brisk SUTTON. Psalm 19. 1st Part. Dr W. S.M.



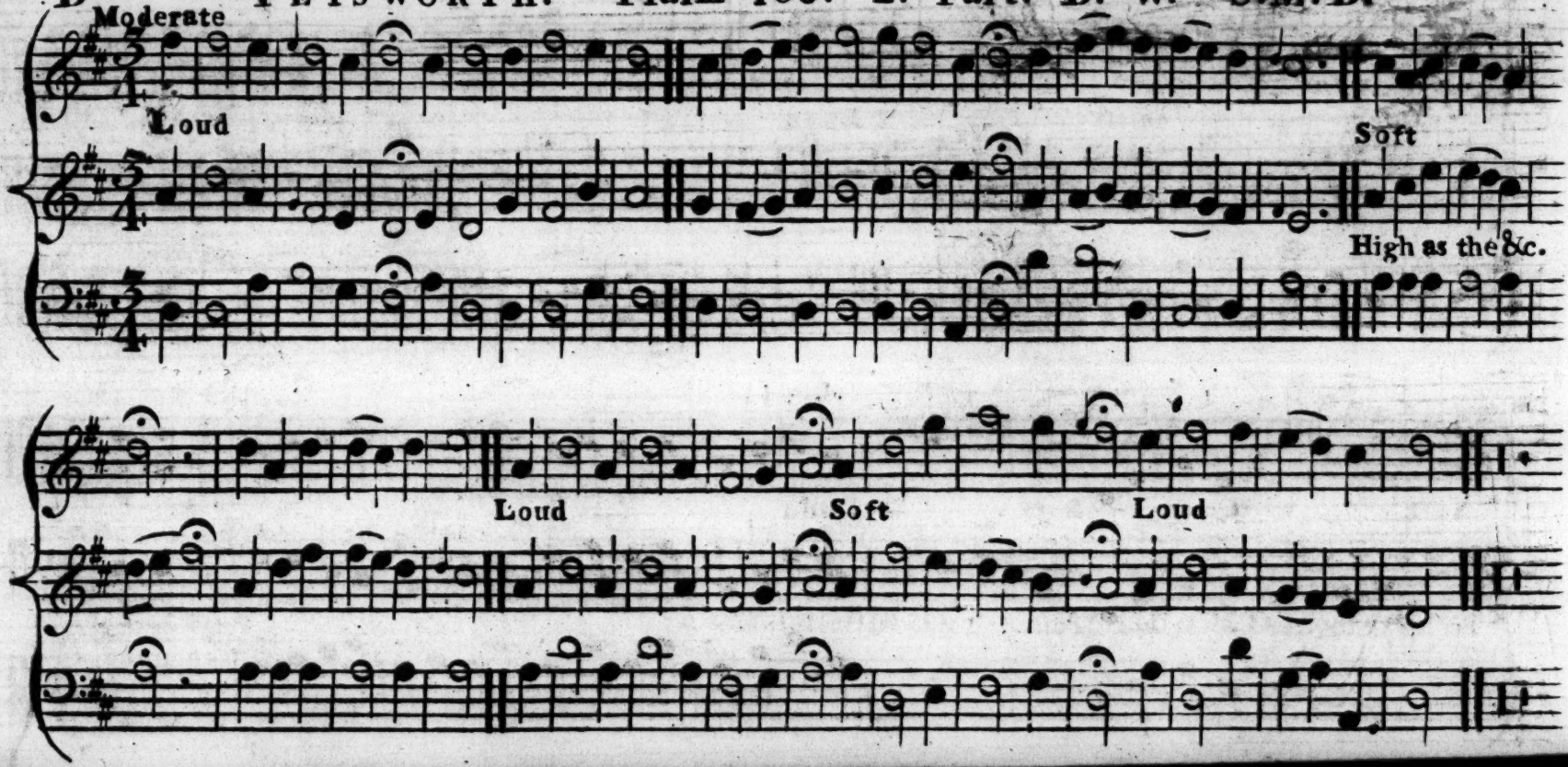
G Moderate St. THOMAS's. Psalm 23d Dr W. S.M.



SILVER STREET. Psalm 95. Dr. W. *S. M.



D TETSWORTH. Psalm 103. 2d Part. Dr W. S.M.D.



Long Metre

A

Acton - - - - - - - - 37
Alie Street - - - - - 38
Angel's Song - - - - - 39

B

Babylons Streams - - - 39

C

Cumberland - - - - - 40

D

Devonſhire - - - - - 41

H

Hague - - - - - - 41
Hampſtead - - - - - - 42
Hotham - - - - - - - 43

I

Iſlington - - - - - - 44

K

Kettering - - - - - - 45
Kingſland - - - - - - 46

M

Magdalen - - - - - - 46

O

Old 100 - - - - - - 47

R

Rickmanſworth - - - - 47
Rochford - - - - - - 48
Radwinter - - - - - - 48
Rockingham - - - - - 49

S

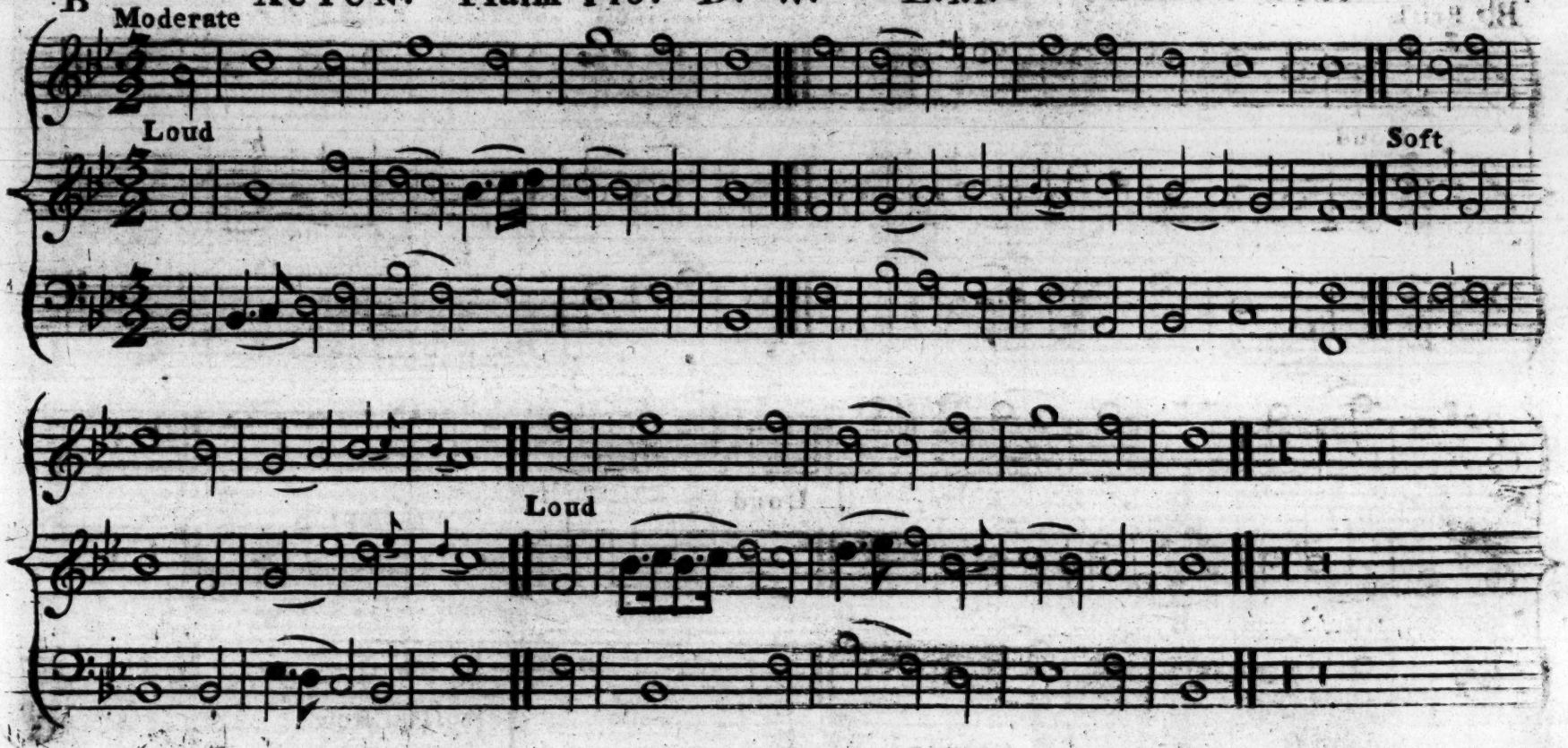
Southampton - - - - - 50
St. Paul's - - - - - - 52

W

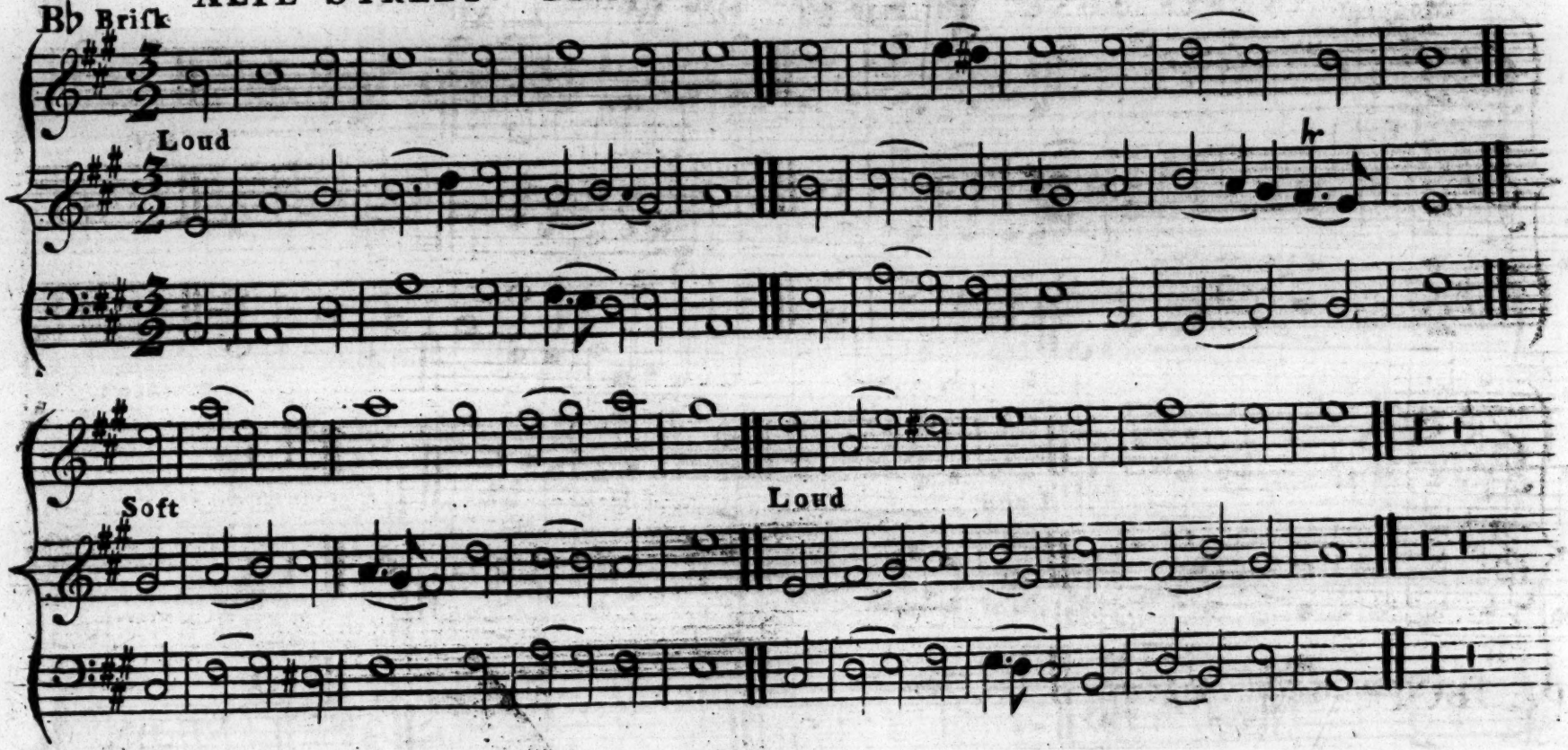
Winchester - - - - - 52
Wells's Row - - - - - 53
Watford - - - - - - 54

B

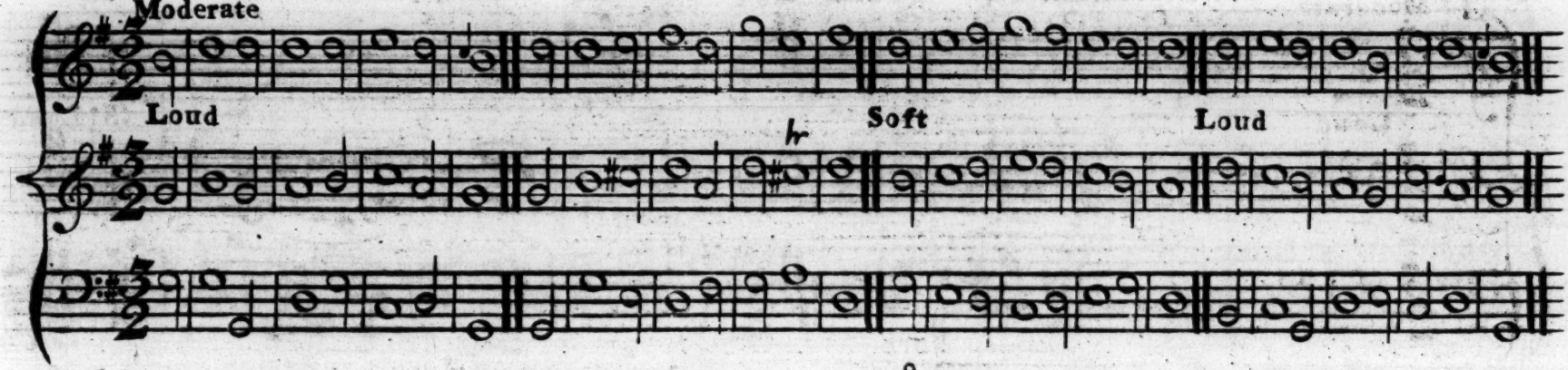
ACTON. Psalm 146. Dr W. *L.M.



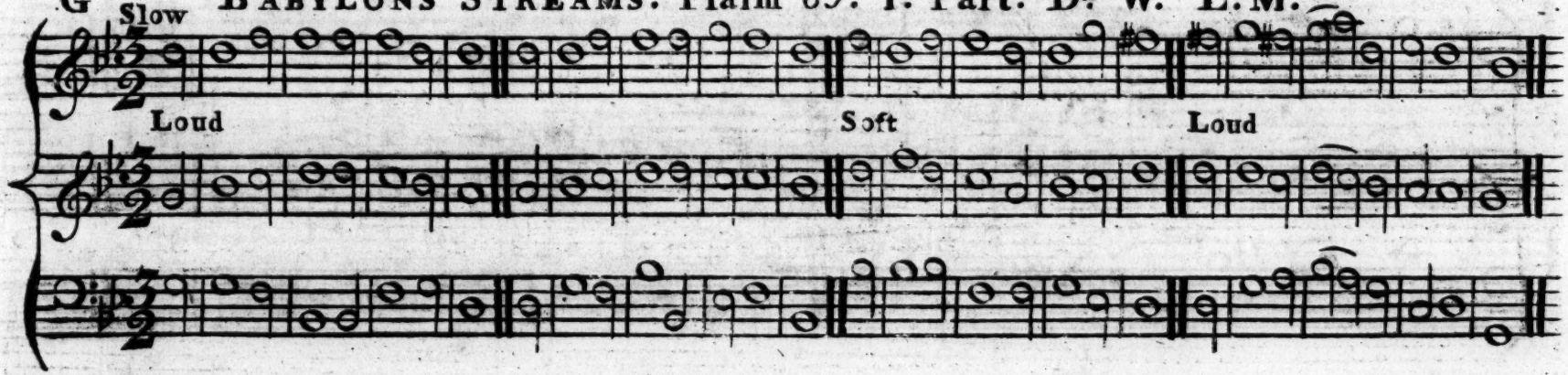
ALIE STREET. Psalm 135. 1st Part. Dr W. L.M.



G♯ ANGELS SONG. Psalm 36. Dr. W. L.M.

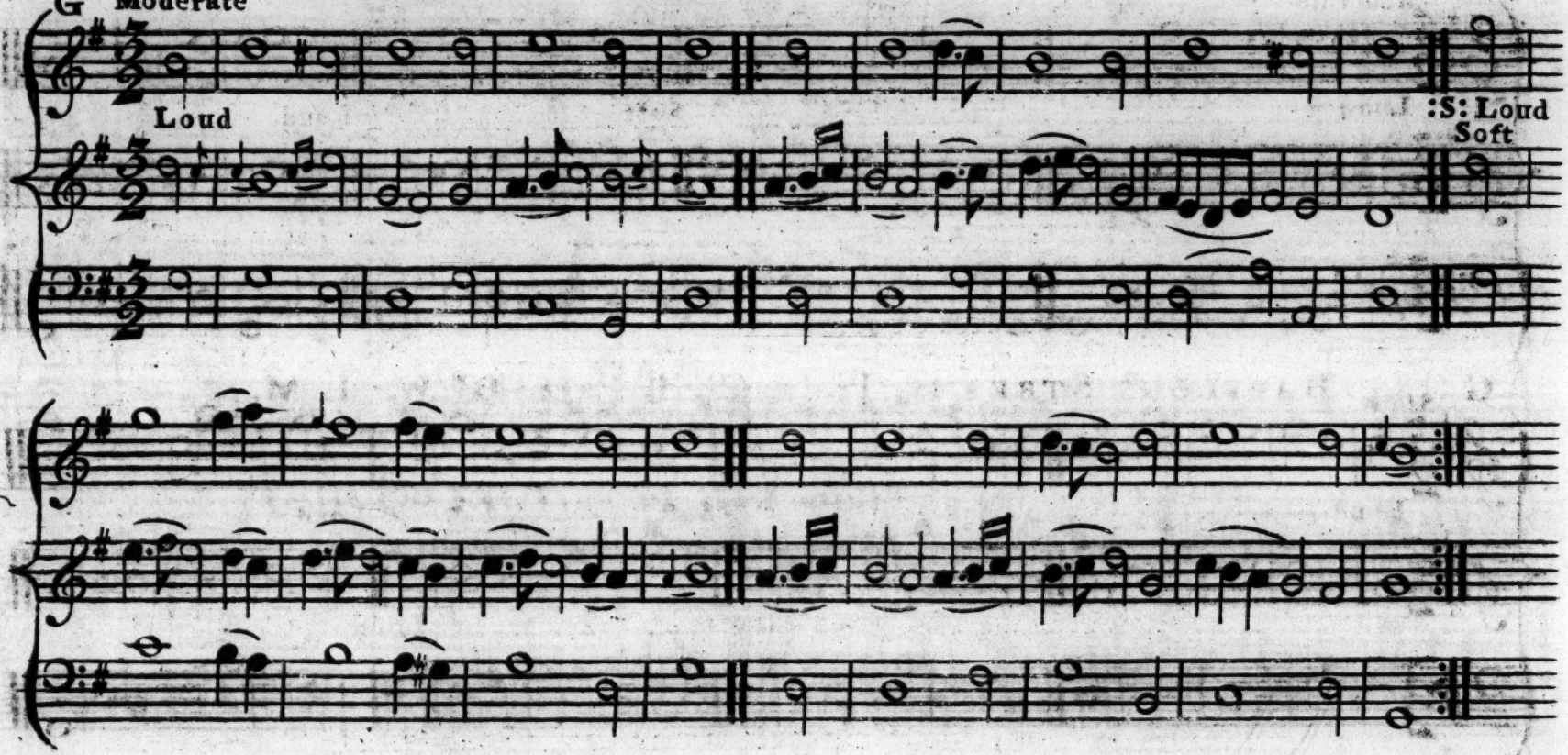


G BABYLONS STREAMS. Psalm 69. 1st Part. Dr. W. L.M.

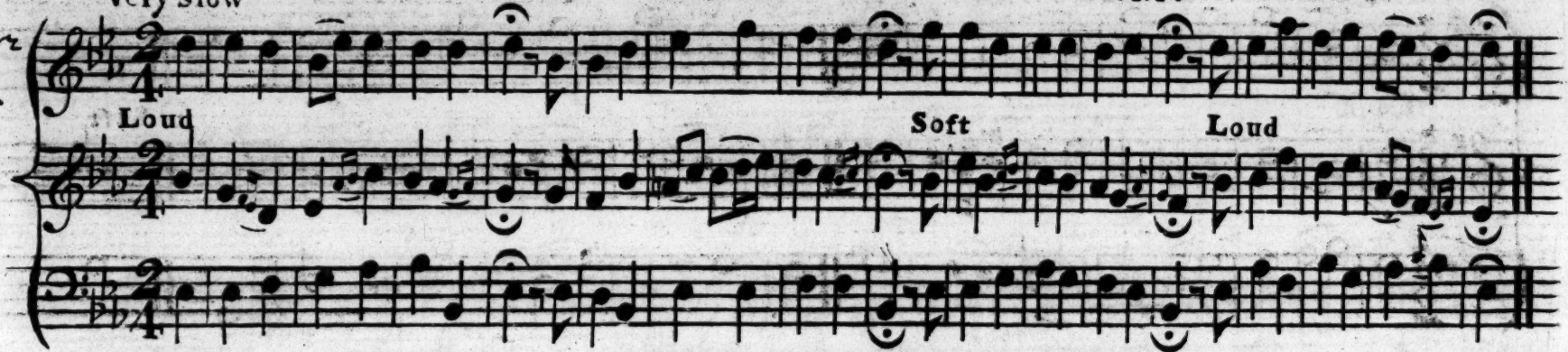


G

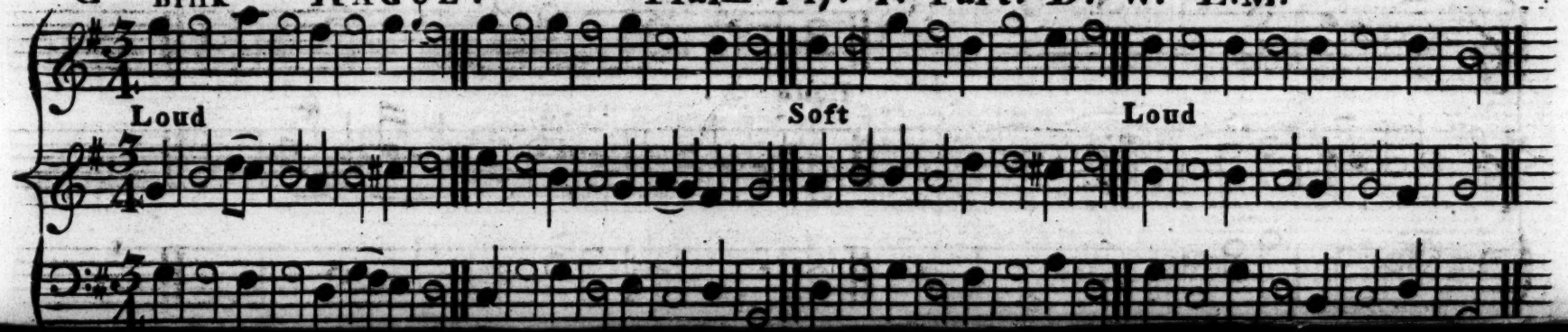
CUMBERLAND. Psalm 23. Dr W. L. M.



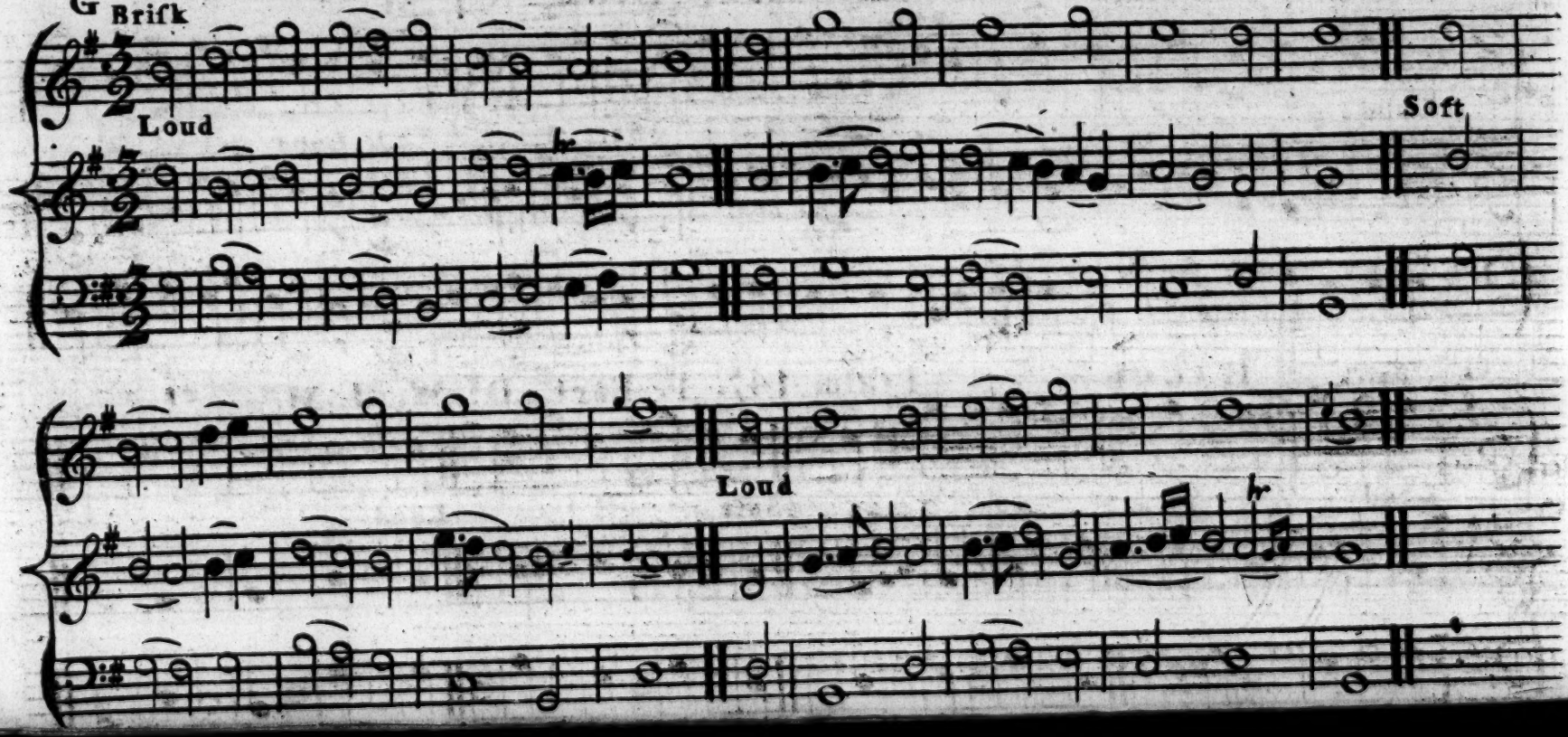
E Very Slow **DEVONSHIRE. Pſalm 132. Dr. W. L.M.**



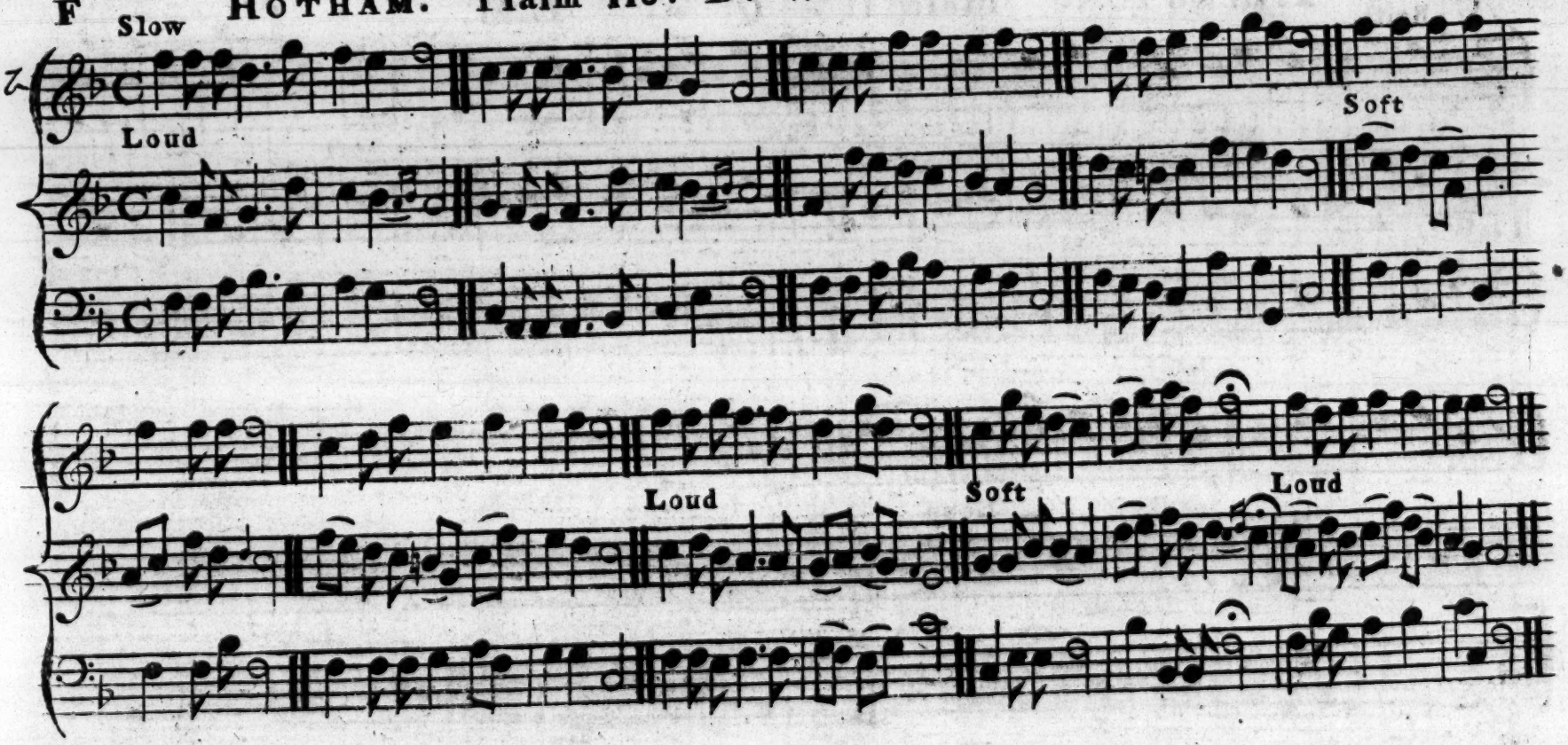
G Briſk **HAGUE. Pſalm 147. 1ſt Part. Dr. W. L.M.**



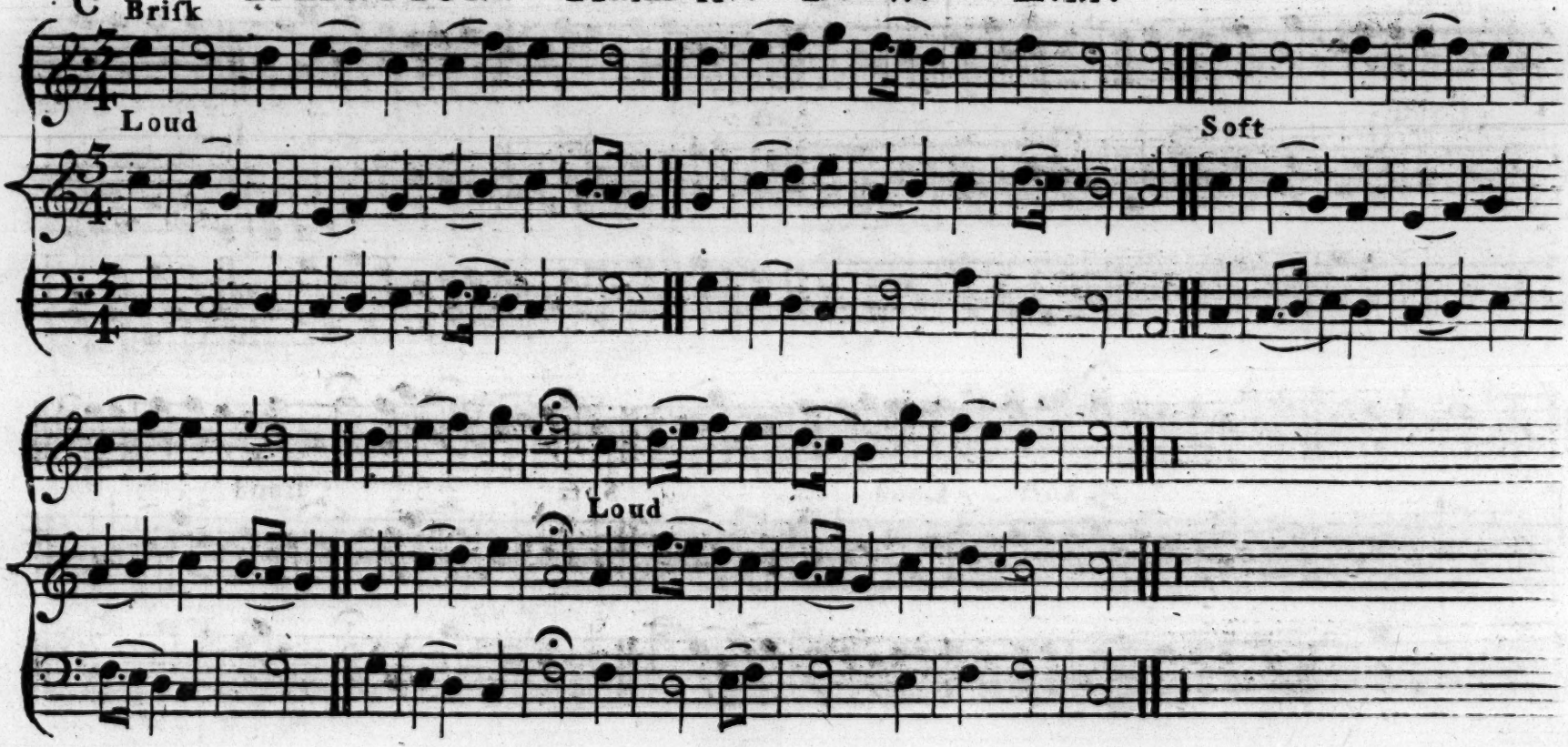
HAMPSTEAD. Pſalm 92. 1ſt. Part. Dr. W. *L.M.



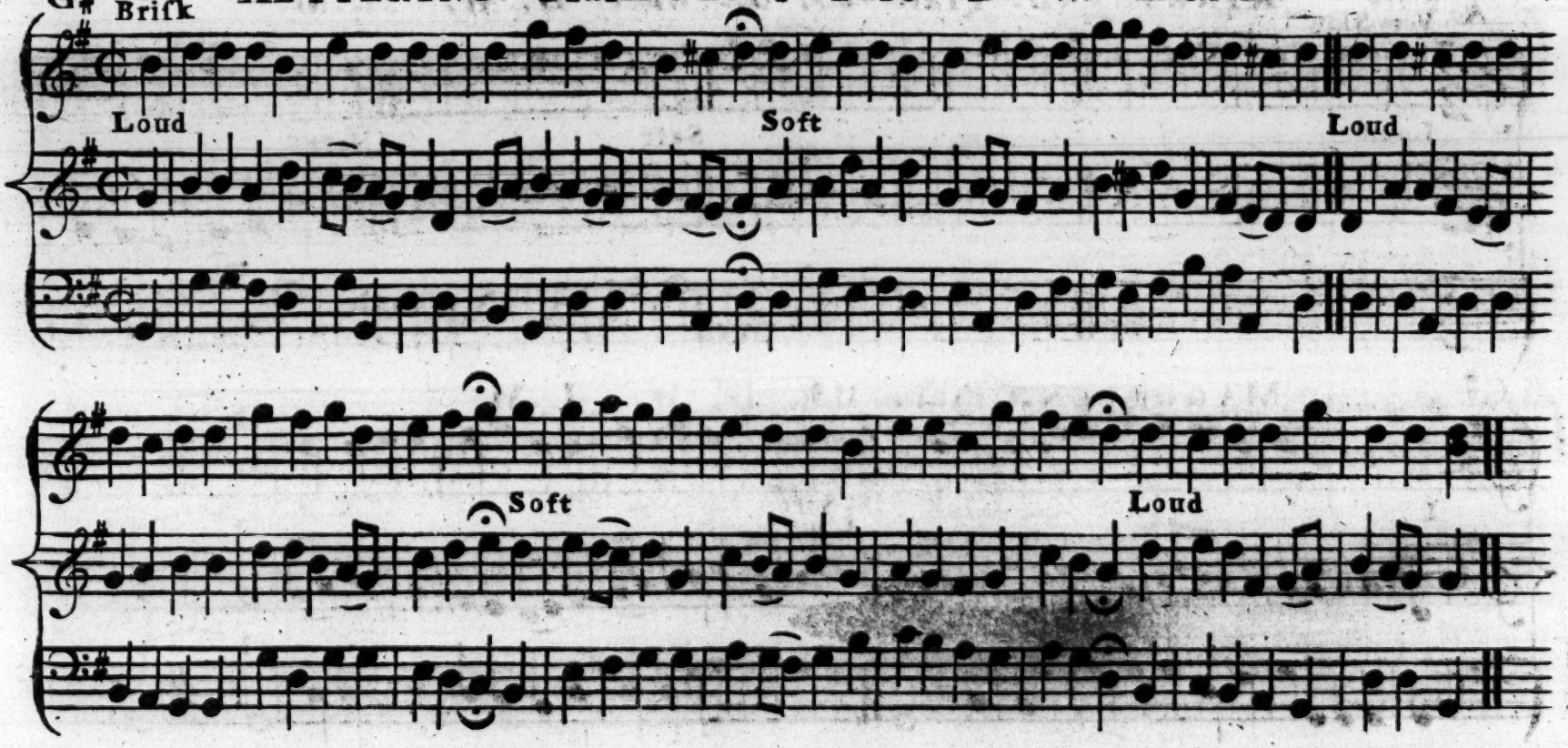
F HOTHAM. Psalm 118. Dr W. L.M.



ISLINGTON. Psalm 117. Dr W. L.M.

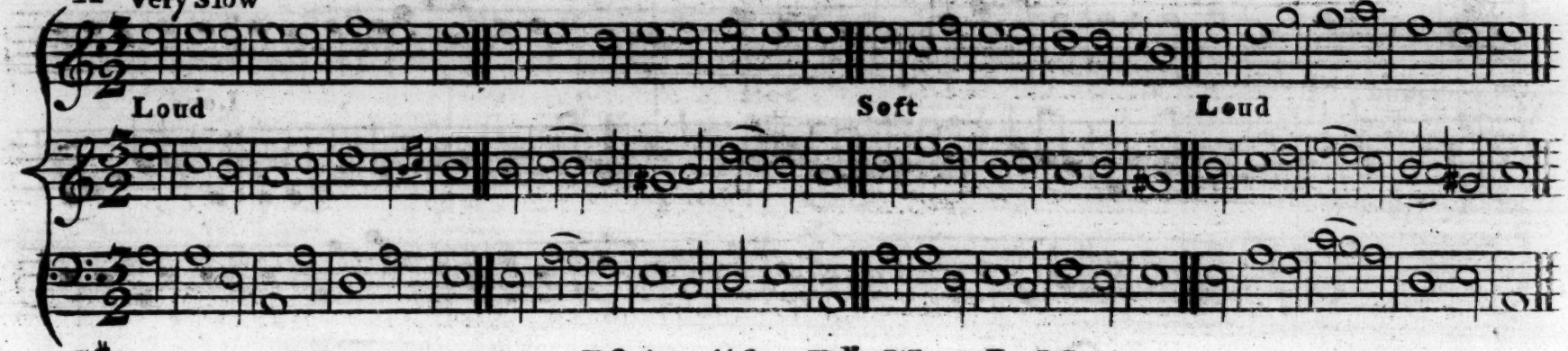


G♯ KETTERING. Psalm 92d. 1st Part. Dr W. L.M.D.



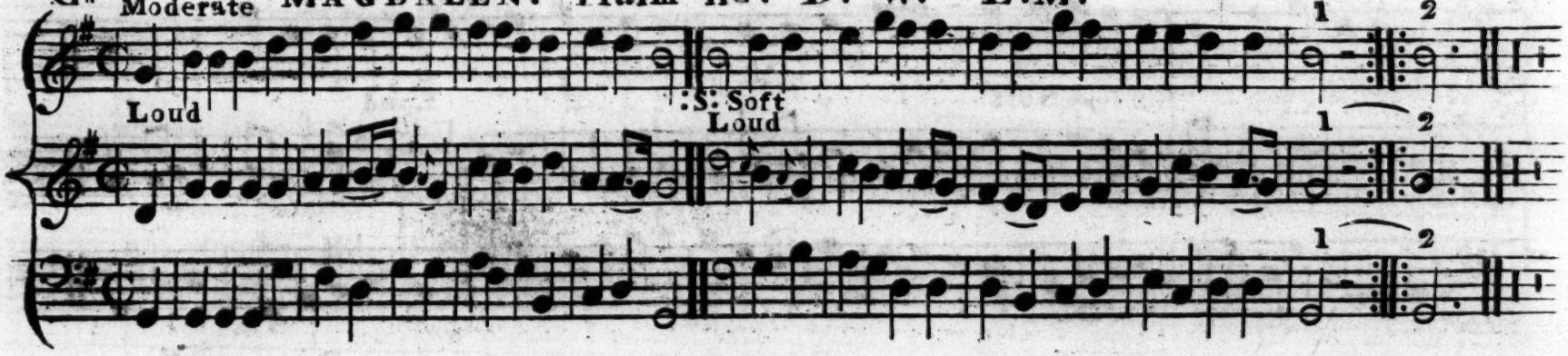
KINGSLAND. Psalm 89. 6th. Part. Dr. W. *L.M.

A Very Slow

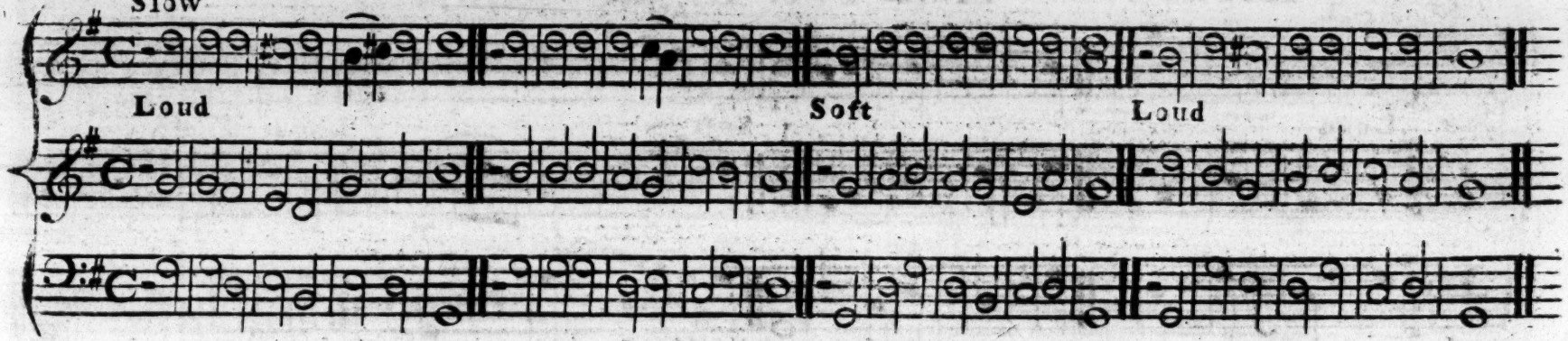


MAGDALEN. Psalm 113. Dr. W. L.M.

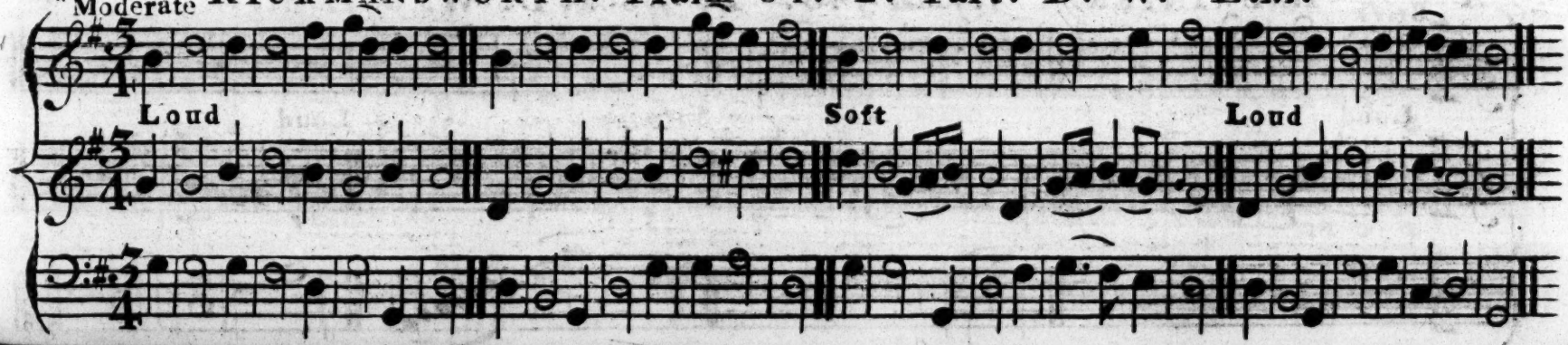
G♯ Moderate



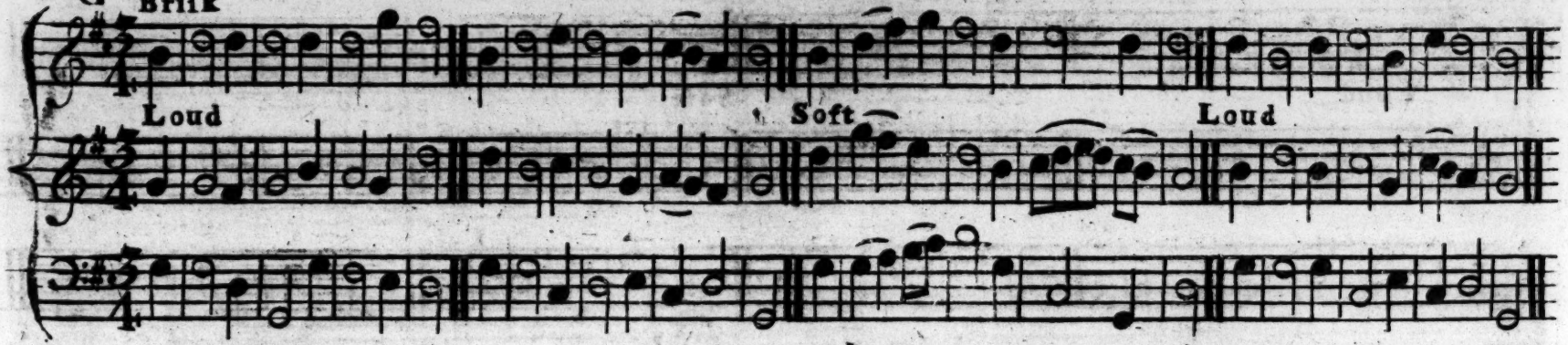
G♯ **OLD 100. Psalm 100. Dr. W. L.M.**



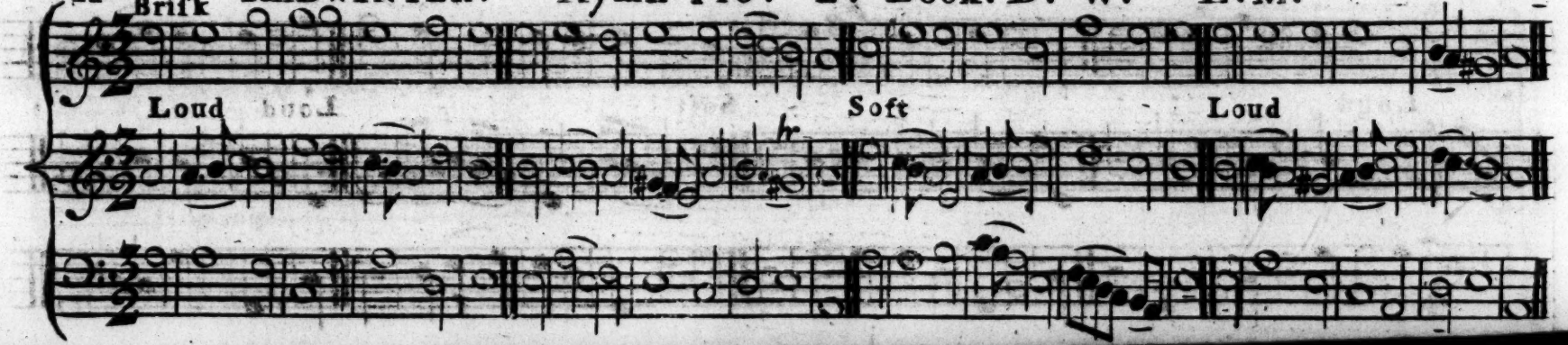
G♯ **RICKMANSWORTH. Psalm 84. 2d Part. Dr W. L.M.**

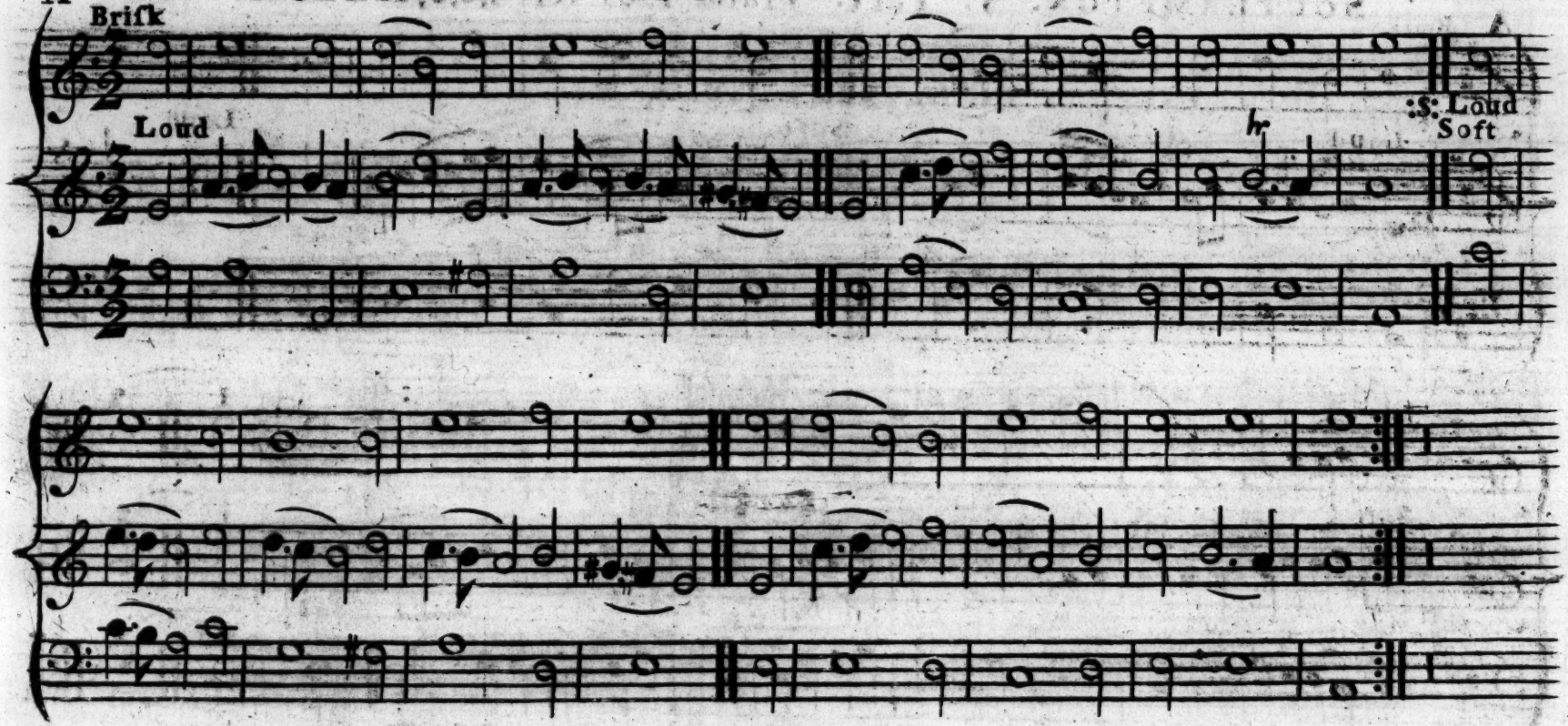


G Brisk **ROCHFORD. Psalm 144. Dr W. L.M.**



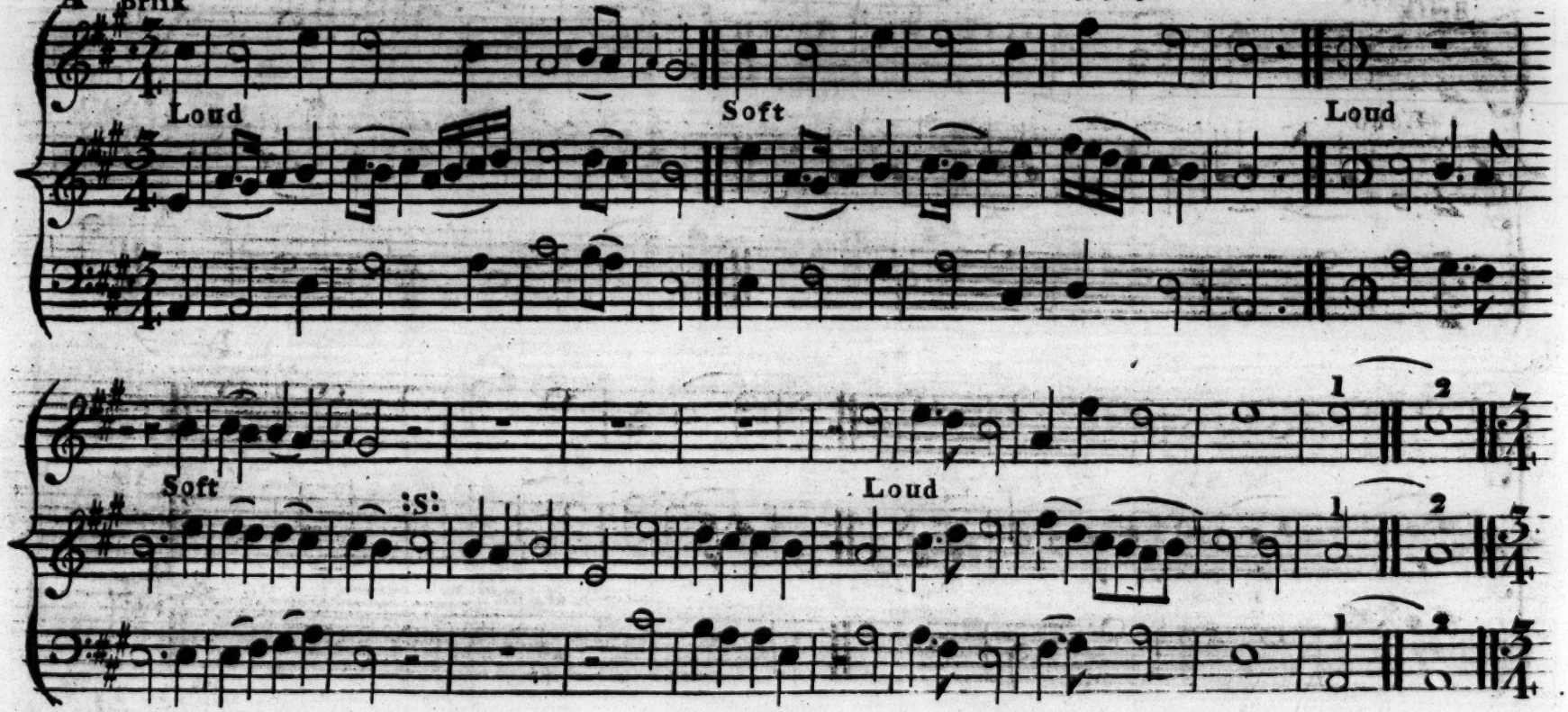
A Brisk **RADWINTER. Hymn 146. 2d Book. Dr W. *L.M.**



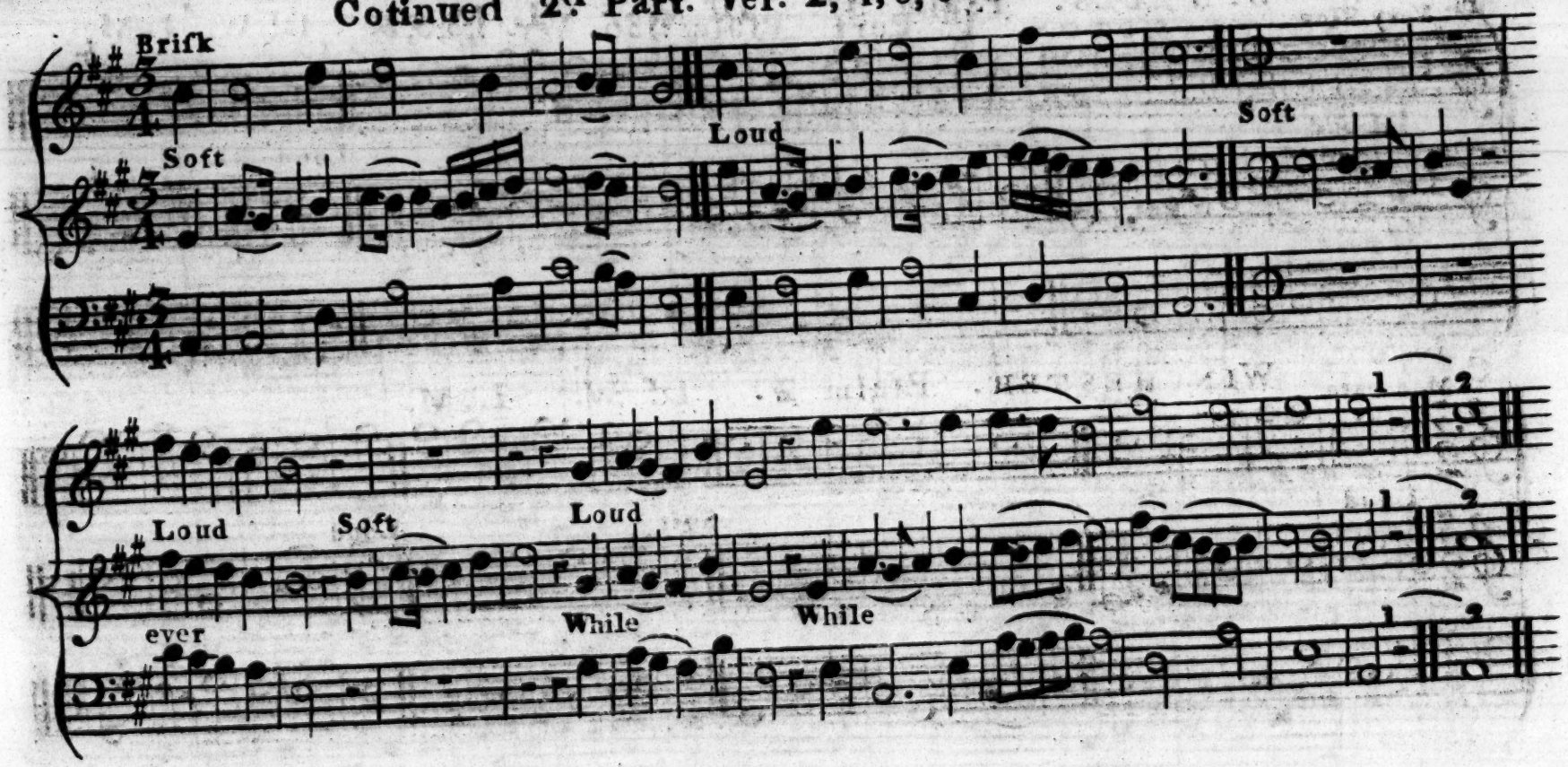

Brisk
Loud
S: Loud
Soft

A

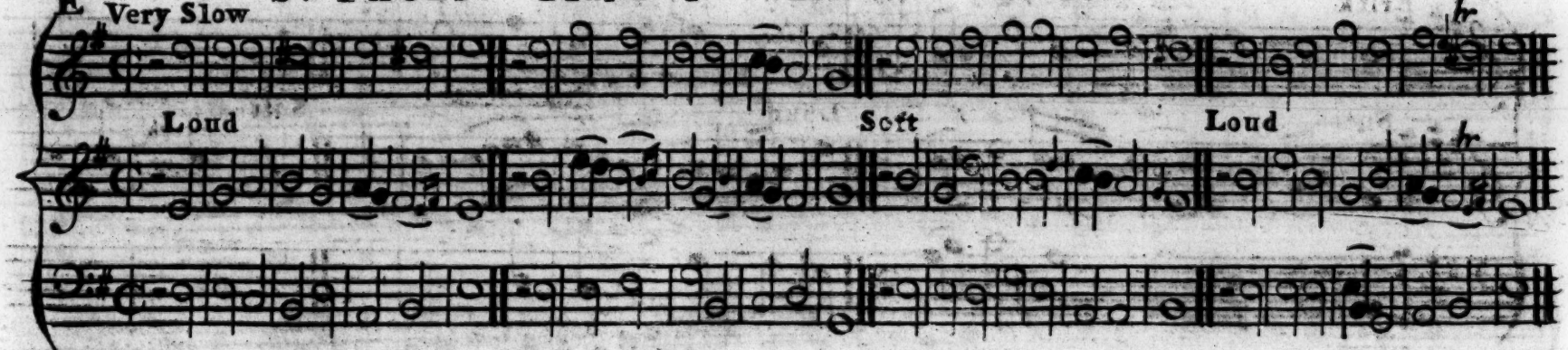
SOUTHAMPTON. 1ft Part. Pfalm 136. Ver. 1,3,5,& 7. Dr W. *L.M.



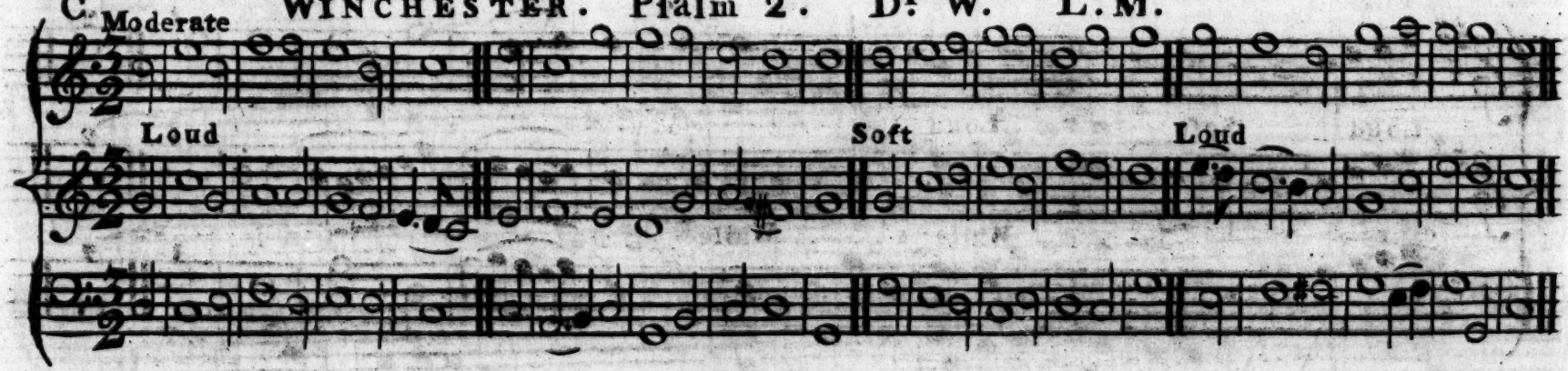
Cotinued 2d Part. Ver. 2, 4, 6, & 8.



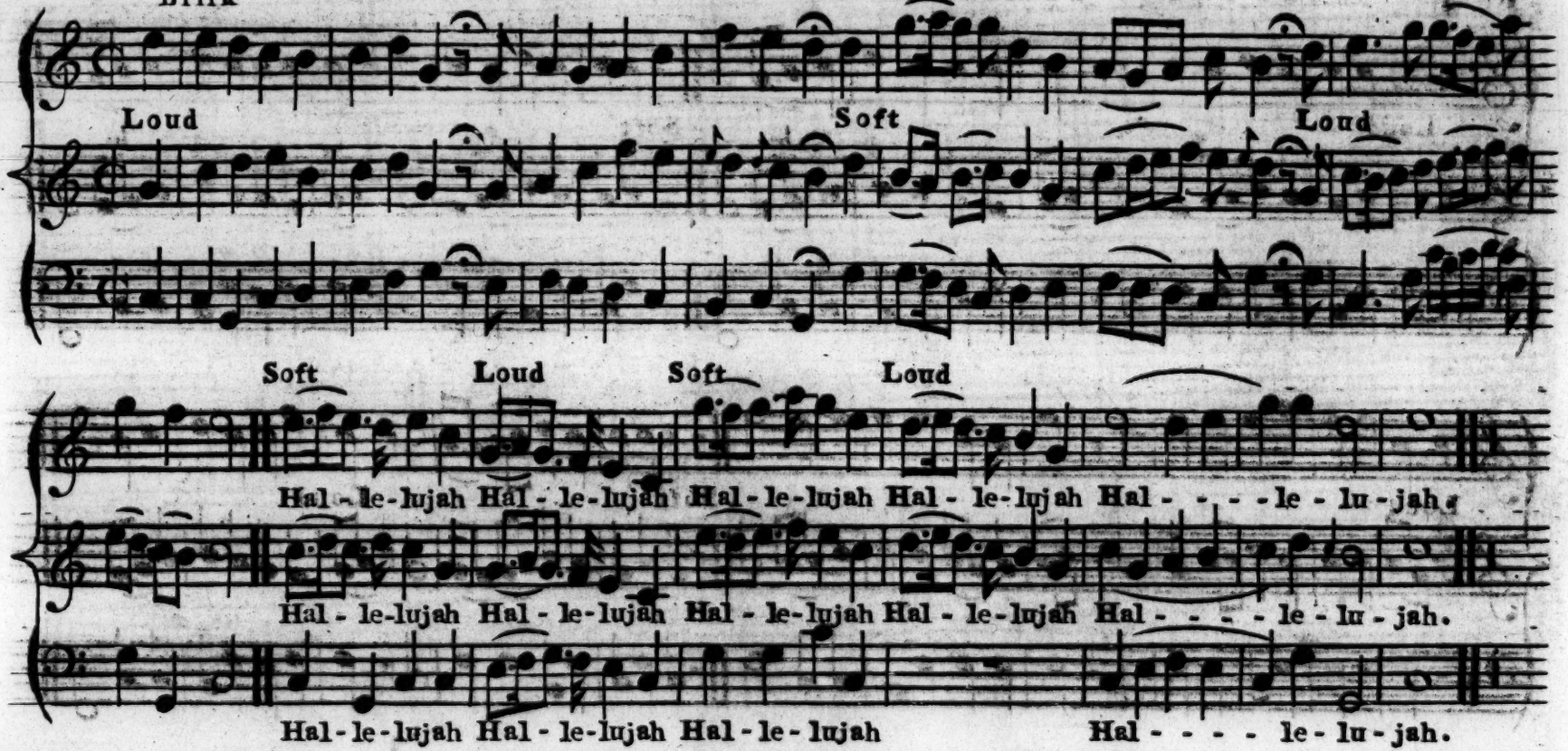
E. St. PAULS. Psalm 17. Dr W. *L.M.



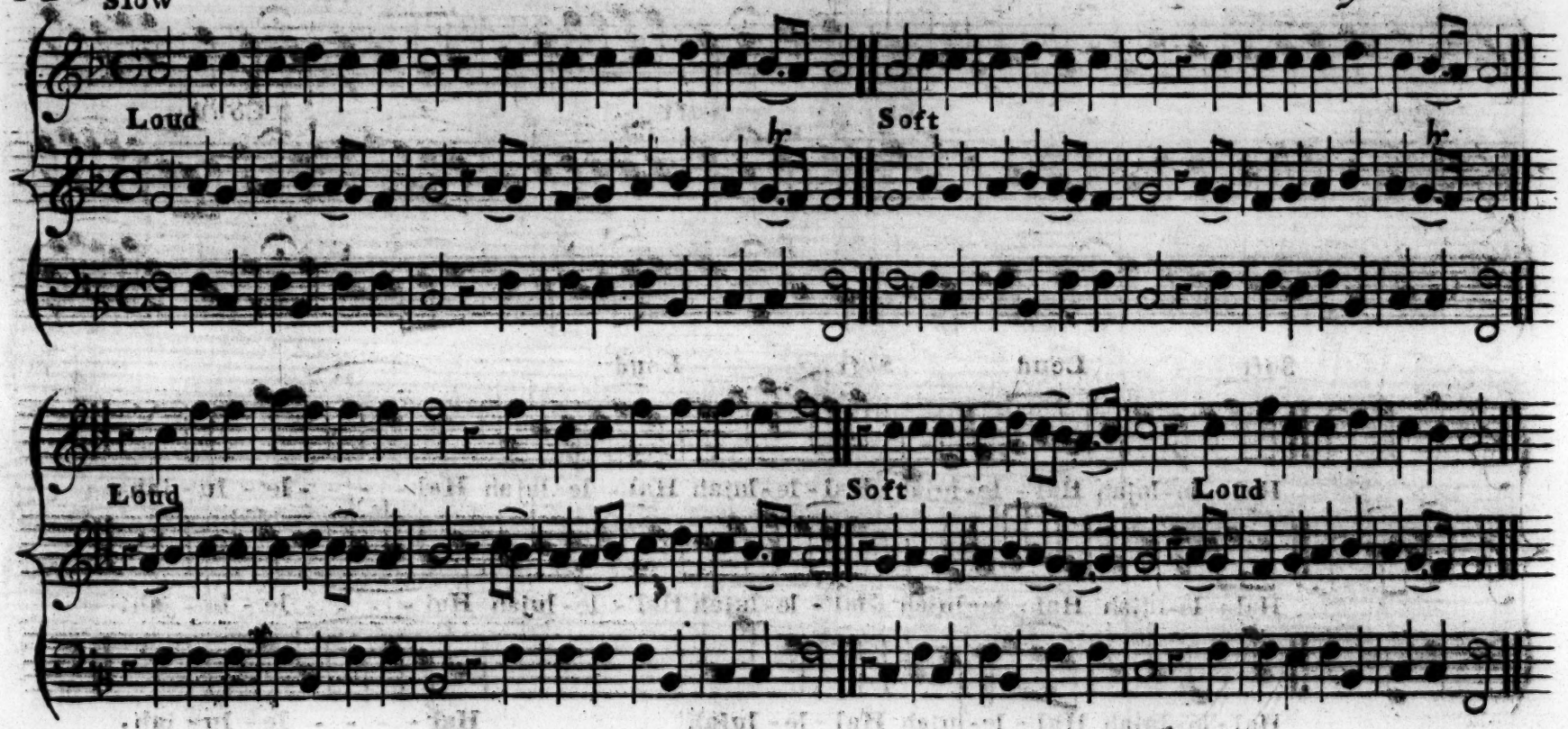
C. WINCHESTER. Psalm 2. Dr W. L.M.



C♯ Brisk **WELLS's ROW. Psalm 95. Dr. W. *L.M.**



F Slow **WATFORD.** **Psalm 22d** **Dr. W.** **L.M.**



Particular Metre

C

Chelſea, or St. Swithin's - - 55

D

Dalſton - - - - - - - - 56

Denmark - - - - - - - - 57

E

Eagle Street - - - - - 62

Eaſter Hymn - - - - - 63

F

Funeral Thought - - - 64

H

Hampton - - - - - - - - 64

M

Mile End - - - - - - - 65

P

Portſmouth - - - - - - 66

R

Reading - - - - - - - - 67

S

St. Hellen's - - - - - - 68

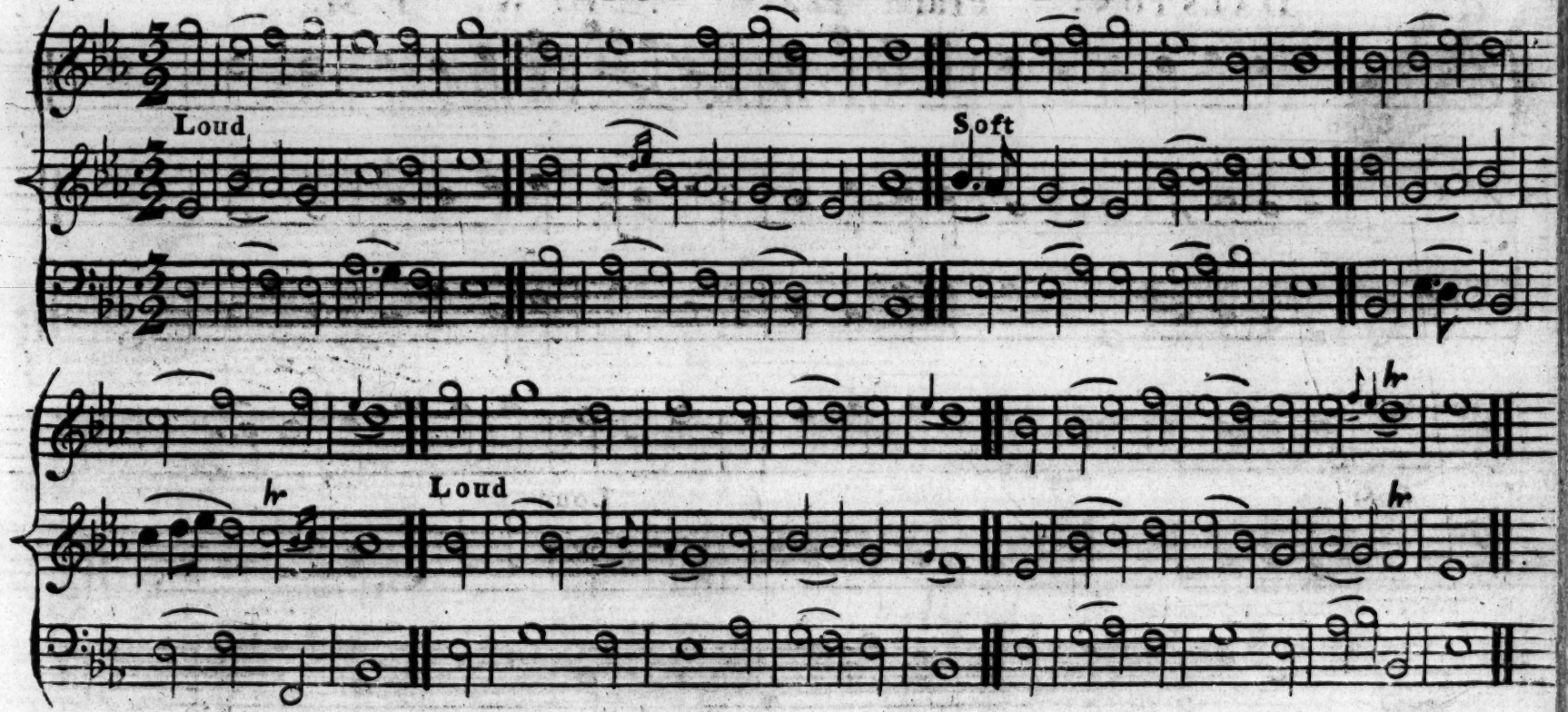
An Anthem taken out of the 138 Pſalm - - - - 69

An Anthem taken out of the 134 and 66 Pſalms - 80

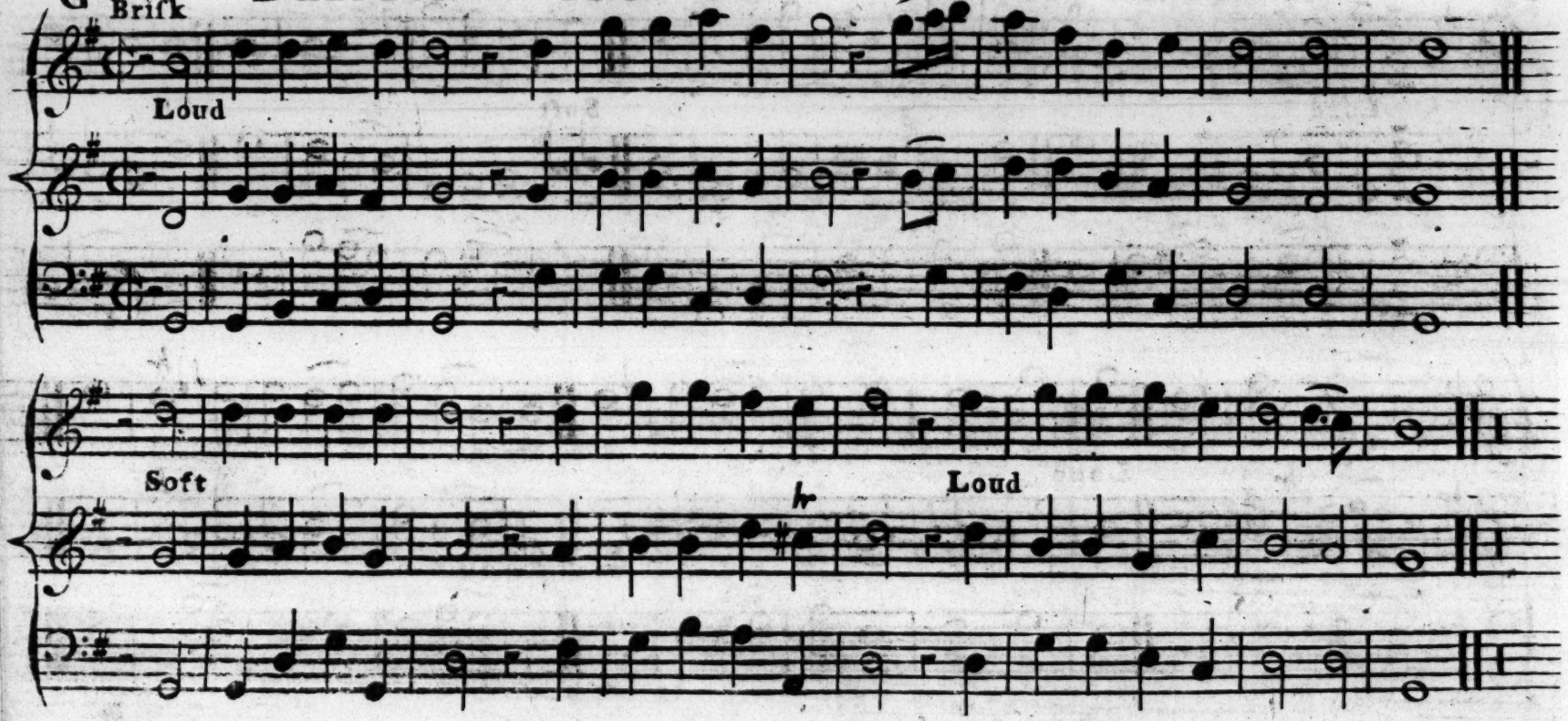
Non nobis - - - - - - - 87

O Abſalom my Son - - - 90

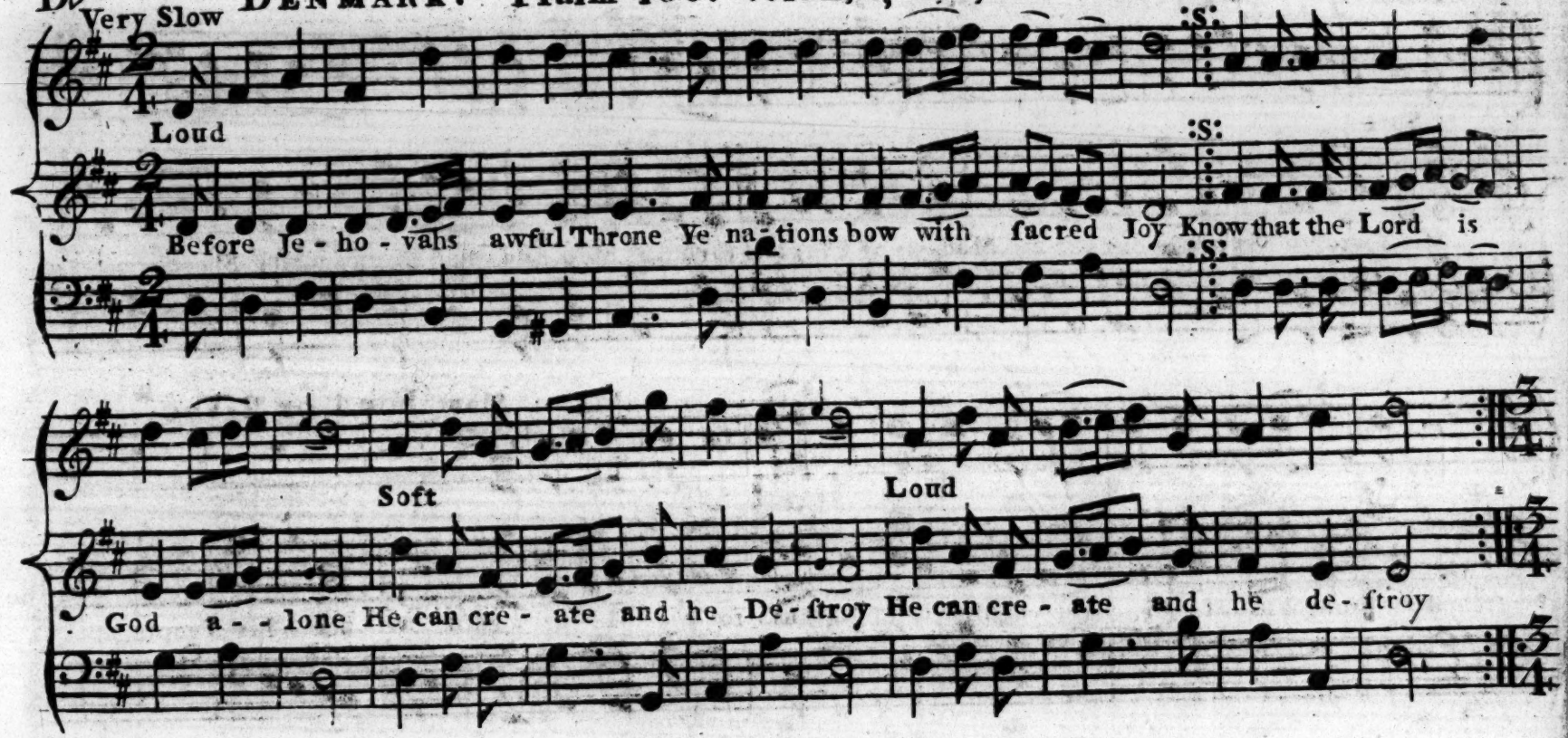
CHELSEA. Psalm 84. Dr W. P.M.

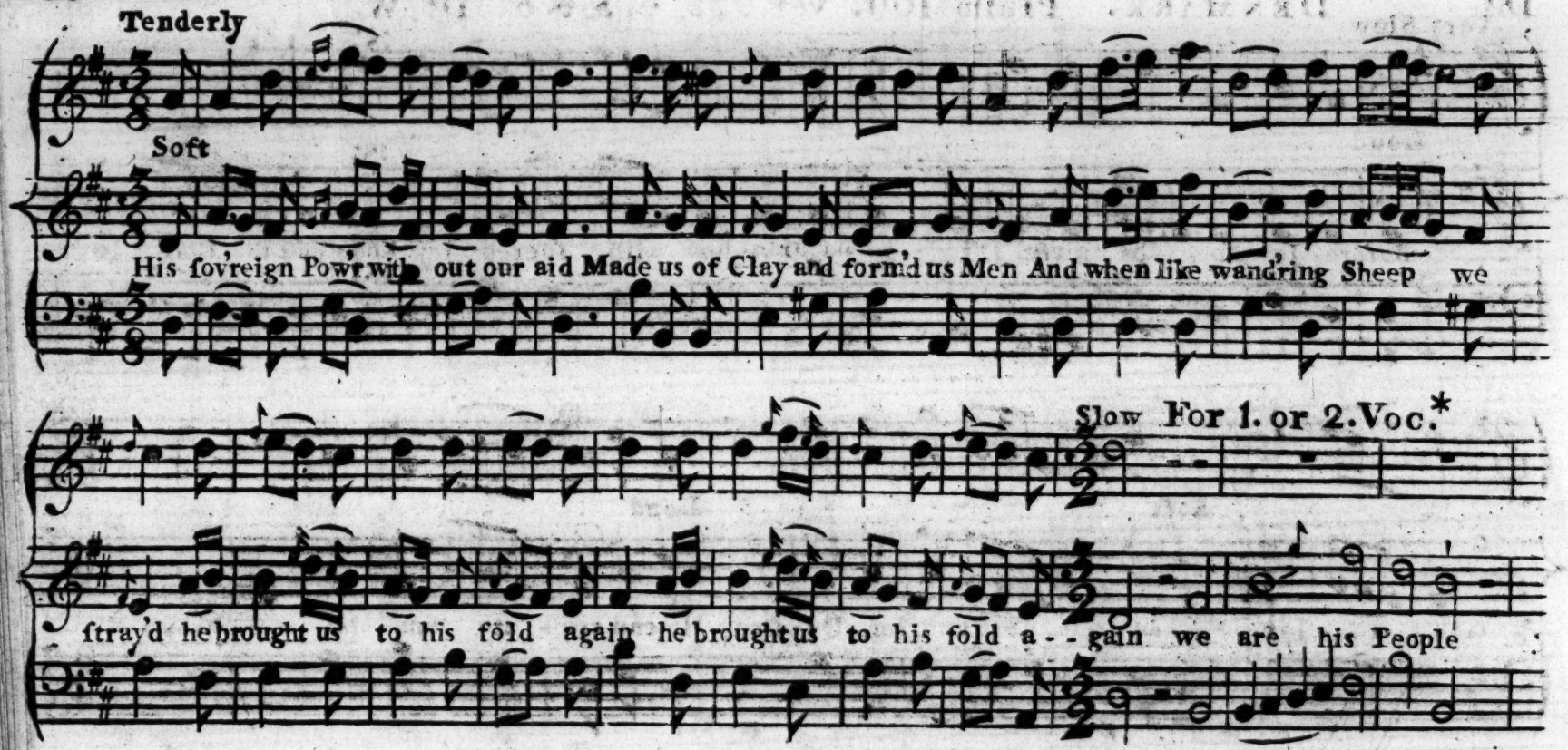


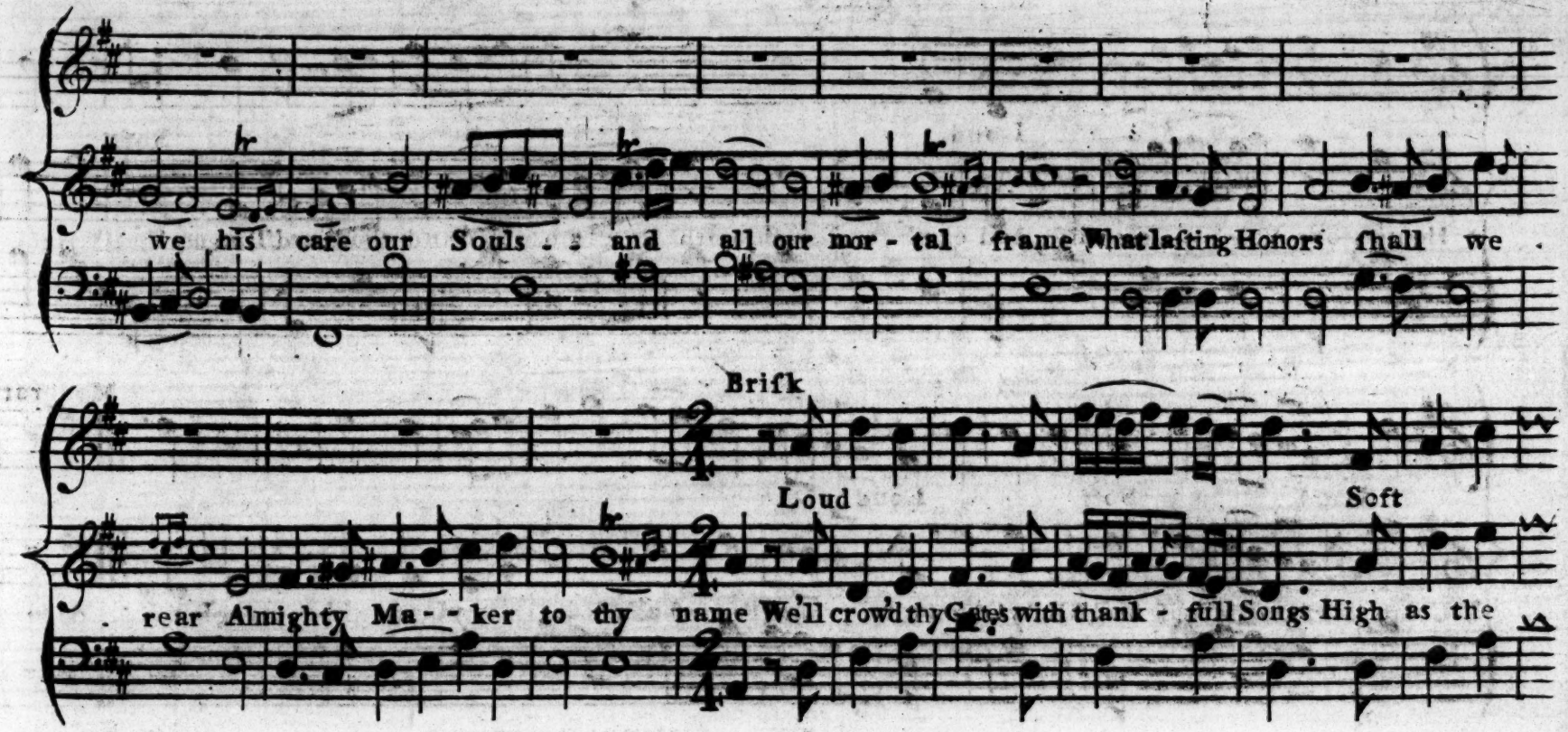
G **DALSTON.** **Pſalm 122.** **Dr. W.** **P. M.**

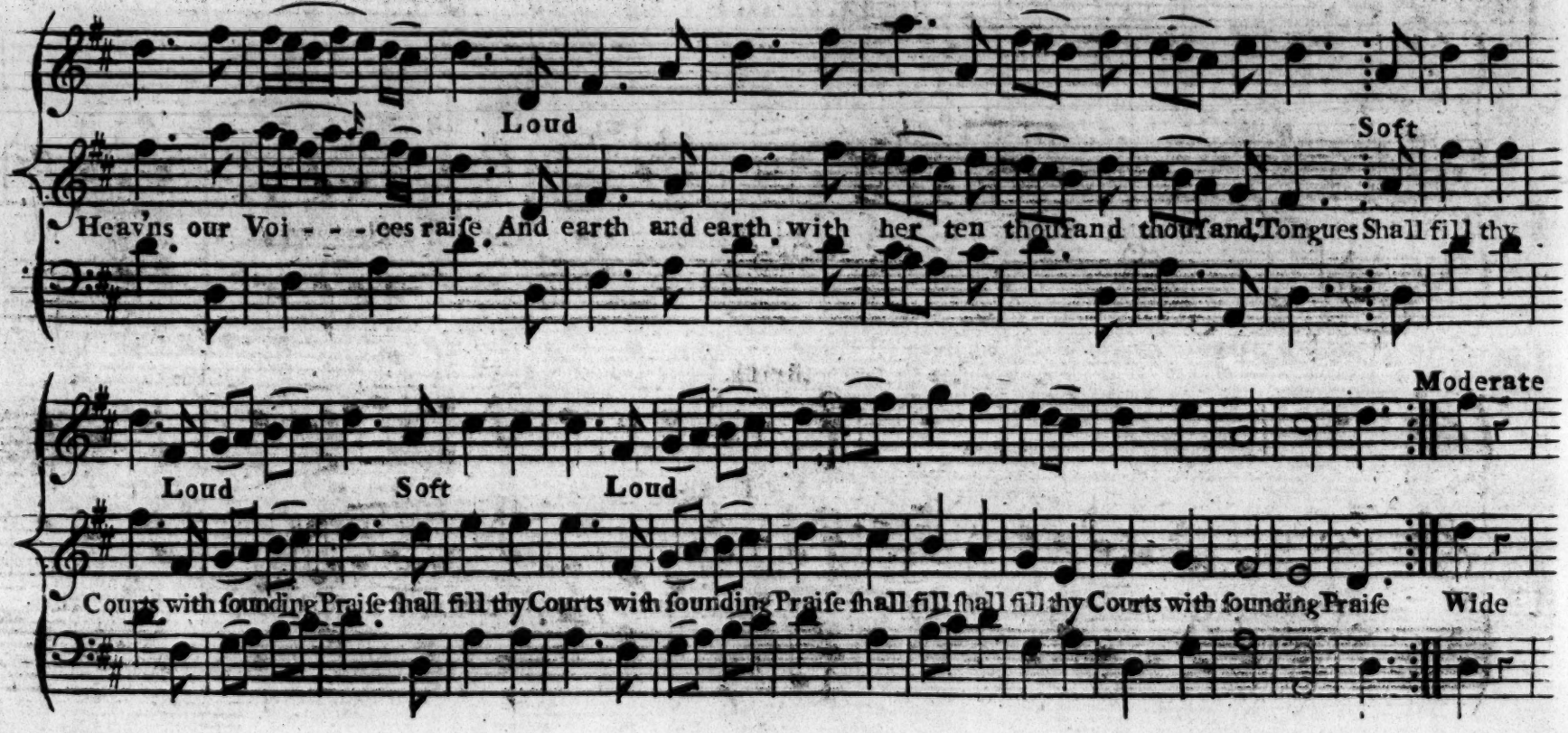


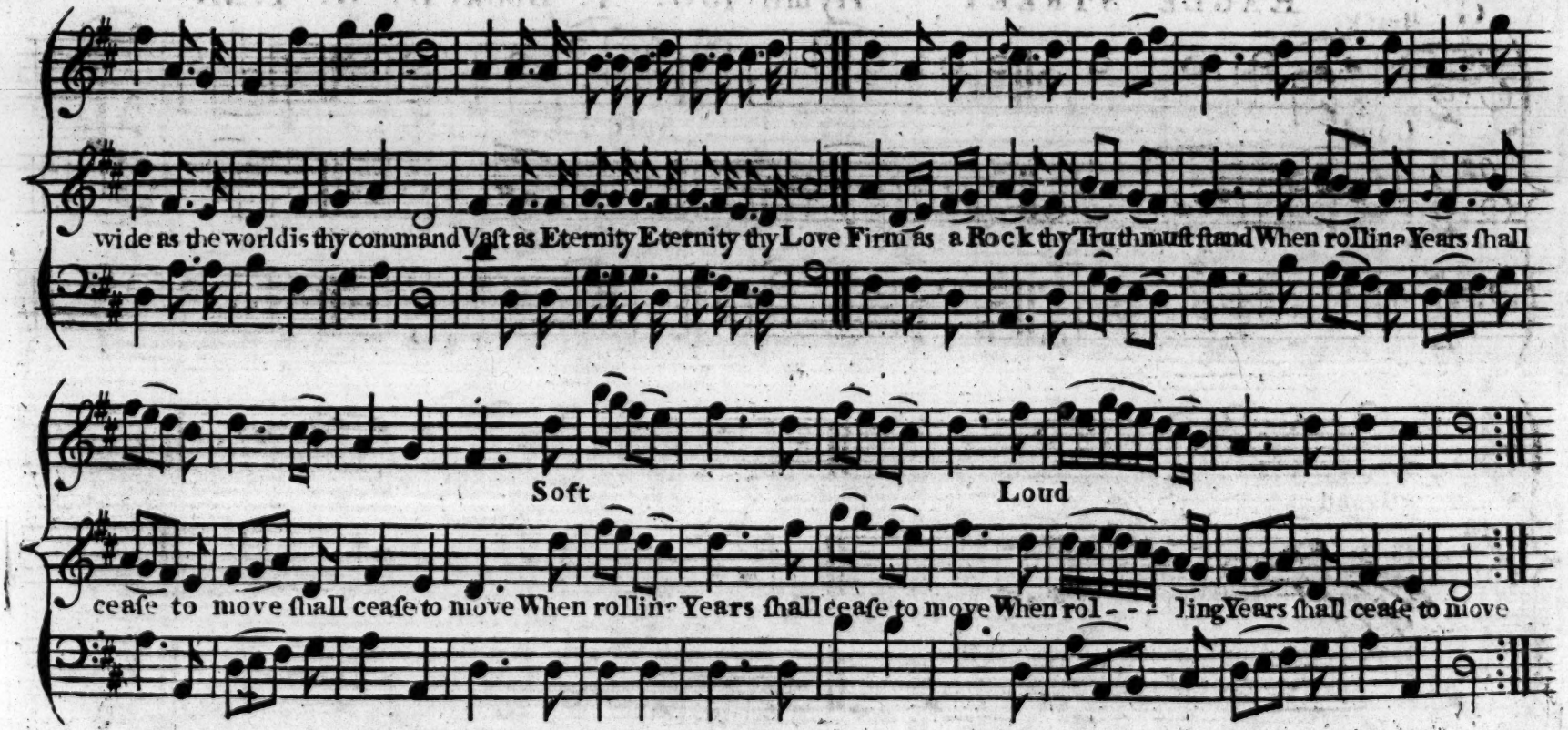
D♭ **DENMARK.** Pſalm 100. Ver. 2, 3, 4, 5, & 6. Dr. W.


Very Slow
Loud
Before Je - ho - vahs awful Throne Ye na - tions bow with ſacred Joy Know that the Lord is
Soft
Loud
God a - - lone He can cre - ate and he De - ſtroy He can cre - ate and he de - ſtroy

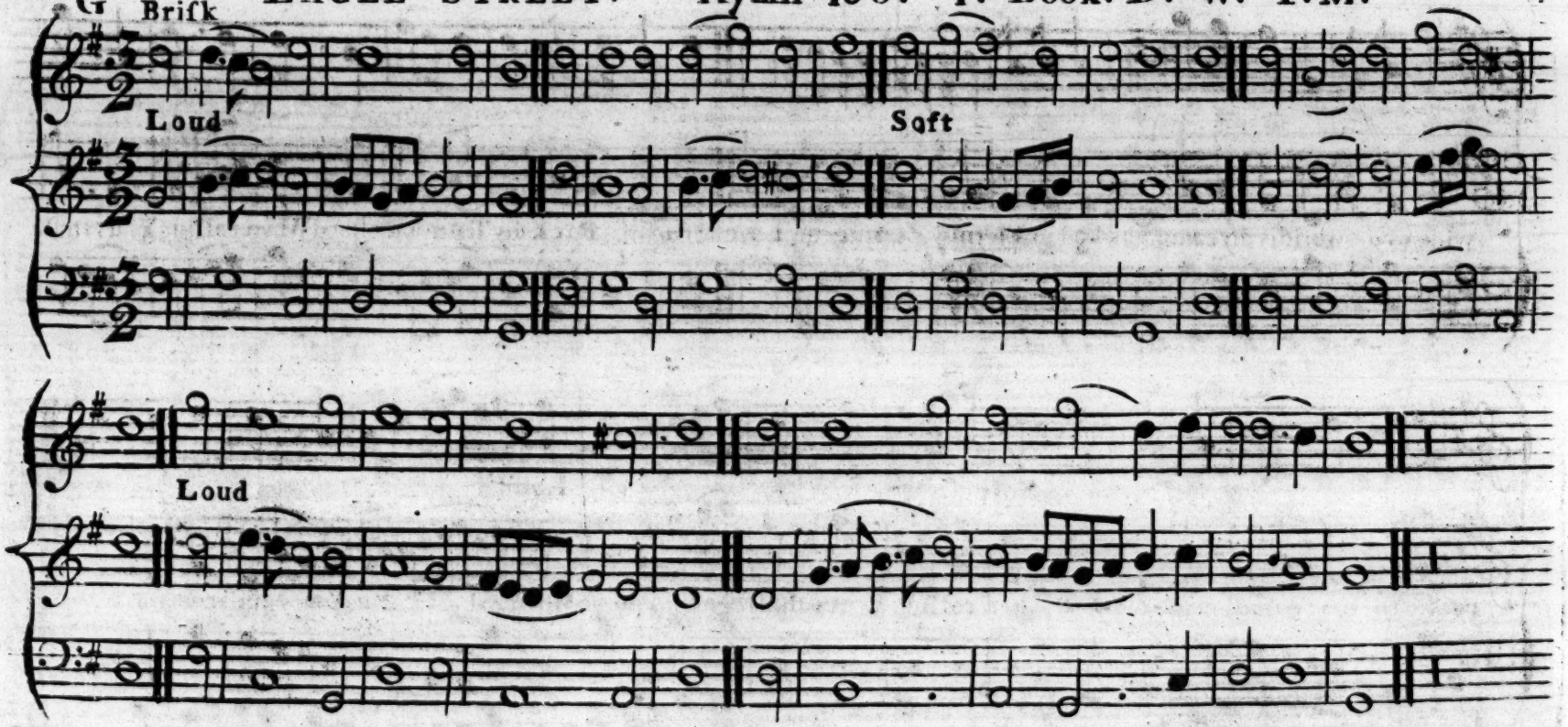

Tenderly
Soft
His ſov'reign Pow'r with out our aid Made us of Clay and form'd us Men And when like wand'ring Sheep we
Slow For 1. or 2. Voc.*
ſtray'd he brought us to his fold again he brought us to his fold a - - gain we are his People


we his care our Souls . . and all our mor - tal frame What lasting Honors shall we .
Brisk
Loud
Soft
. rear Almighty Ma - - ker to thy name We'll crowd thy Gates with thank - full Songs High as the


Loud
Soft
Heavns our Voi - - - ces raiſe And earth and earth with her ten thouſand thouſand Tongues Shall fill thy
Moderate
Loud
Soft
Loud
Courts with ſounding Praiſe ſhall fill thy Courts with ſounding Praiſe ſhall fill ſhall fill thy Courts with ſounding Praiſe
Wide

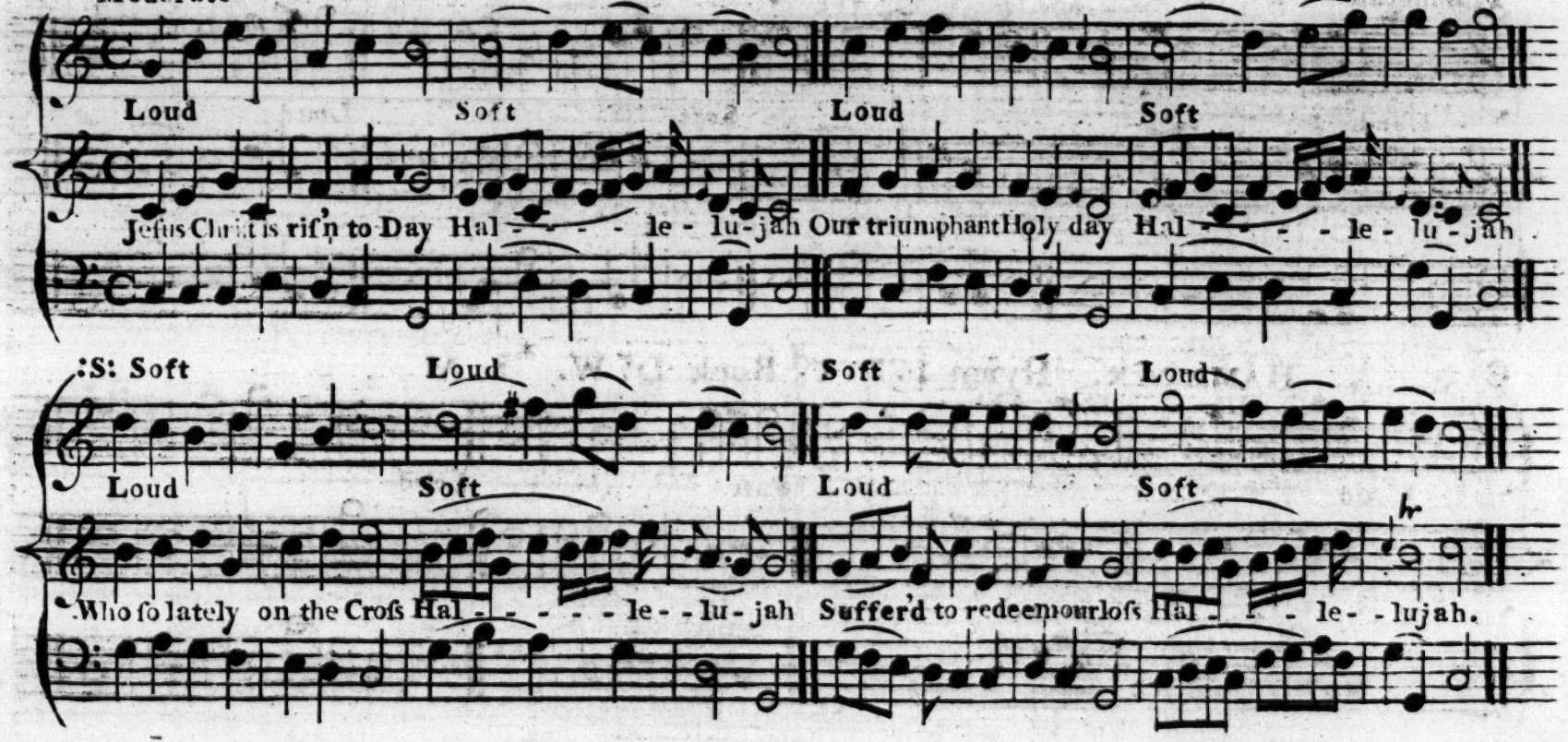

wide as the world is thy command Vaſt as Eternity Eternity thy Love Firm as a Rock thy Truth muſt ſtand When rolling Years ſhall
Soft
Loud
ceaſe to move ſhall ceaſe to move When rolling Years ſhall ceaſe to move When rol - - - ling Years ſhall ceaſe to move

EAGLE STREET. Hymn 150. 1st Book. Dr W. *P.M.

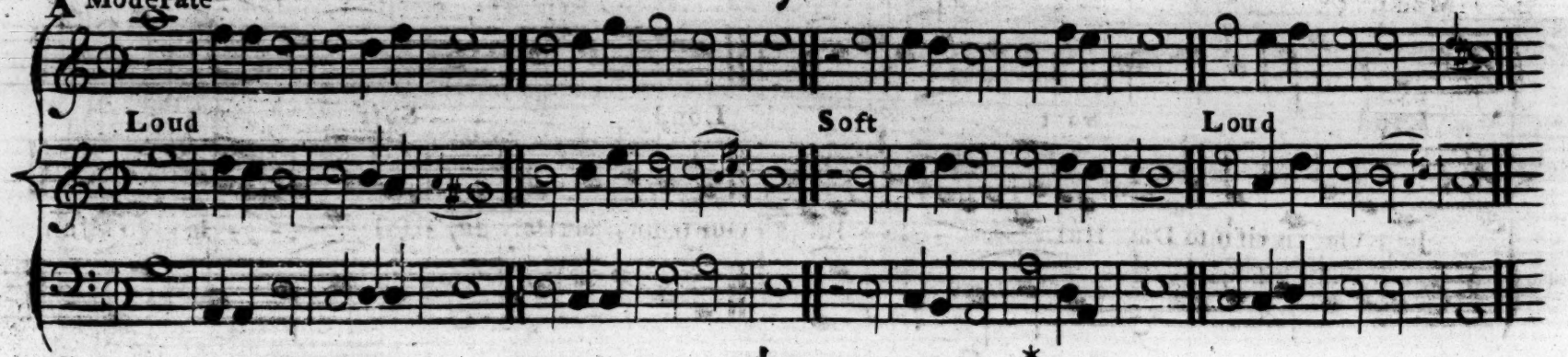


EASTER HYMN.

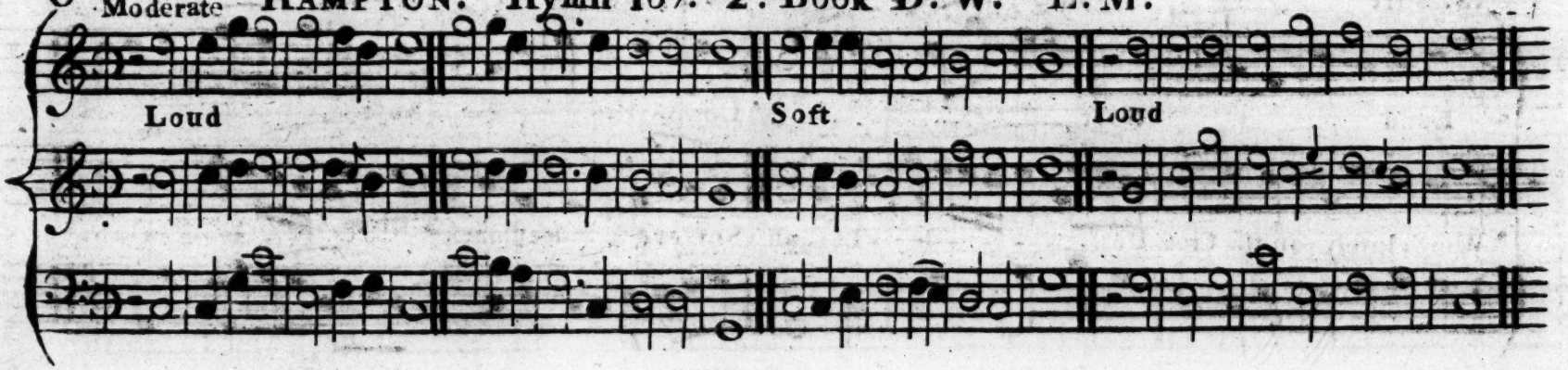
Db Moderate



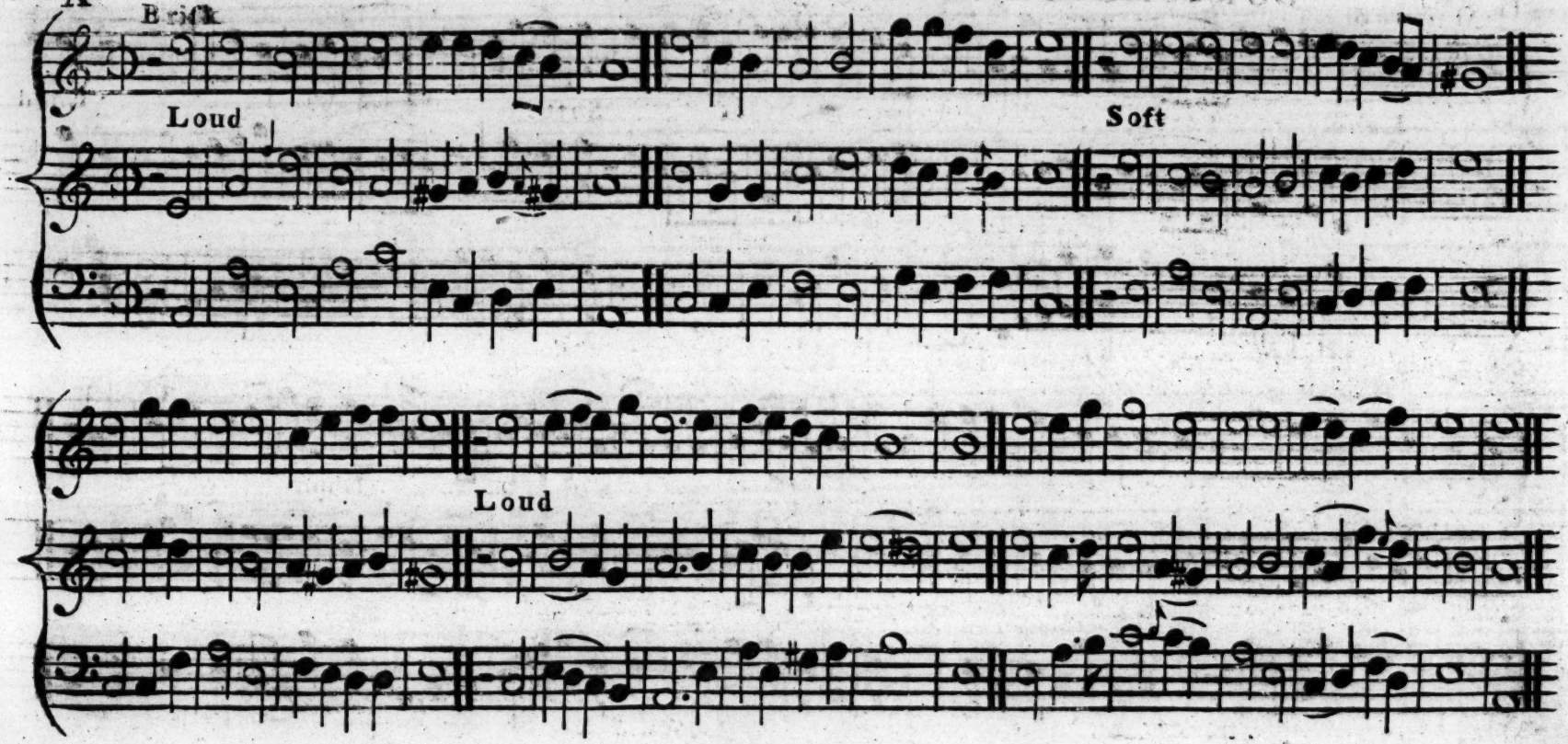
FUNERAL THOUGHT. Hymn 63. Dr. W. *C.M.

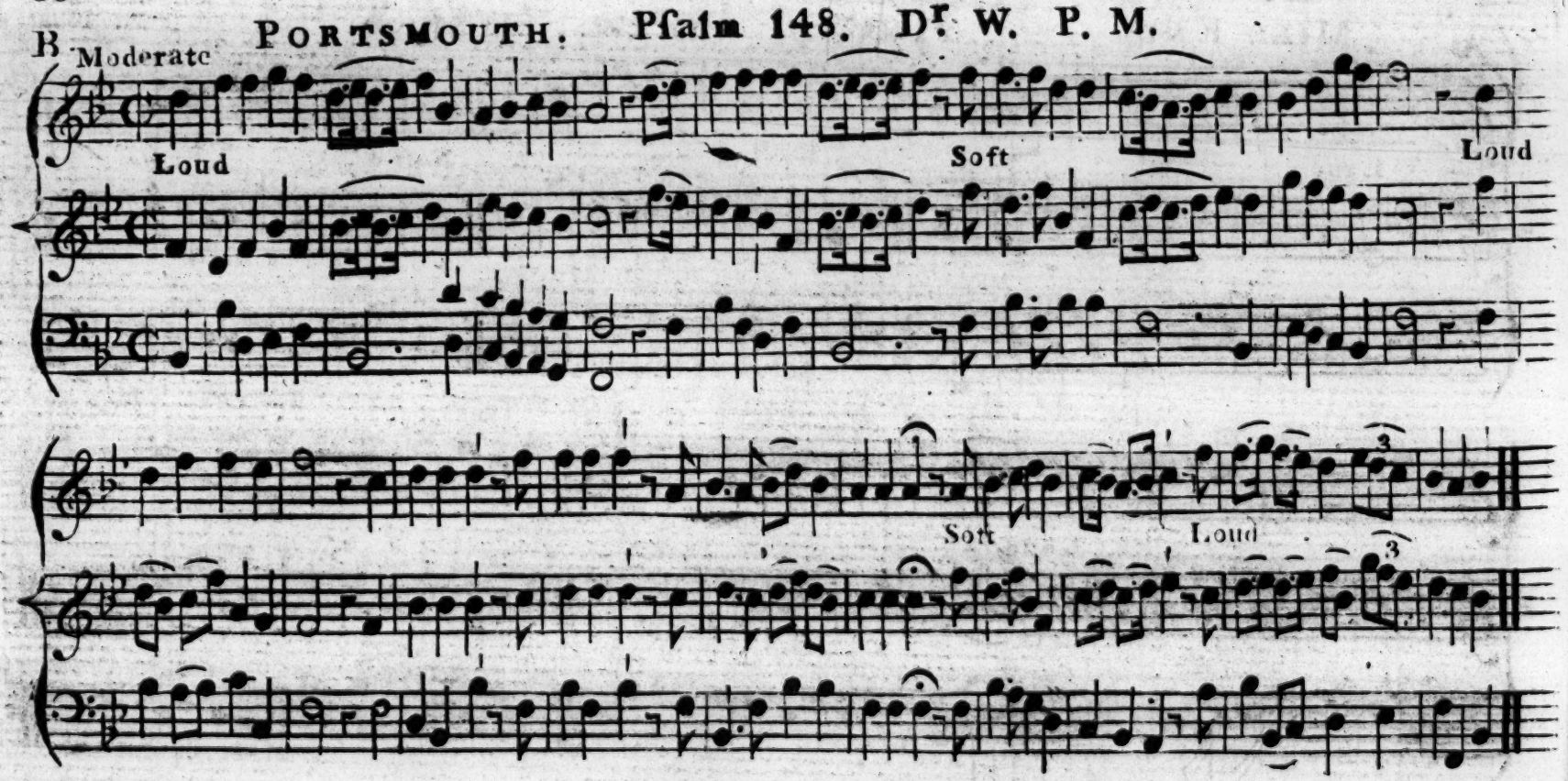


HAMPTON. Hymn 167. 2d Book Dr. W. *L.M.

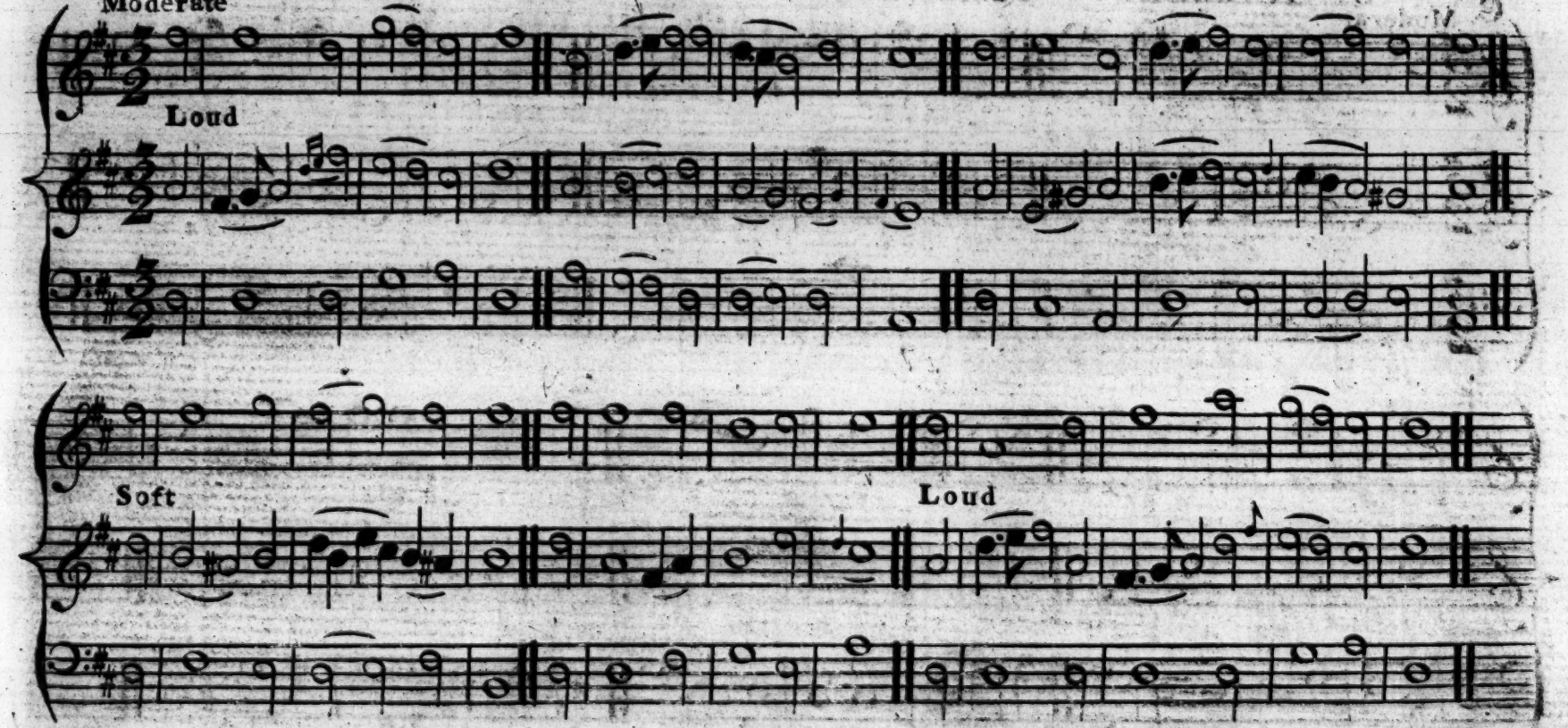


A MILE END. Psalm 50. Dr. W. *P. M.



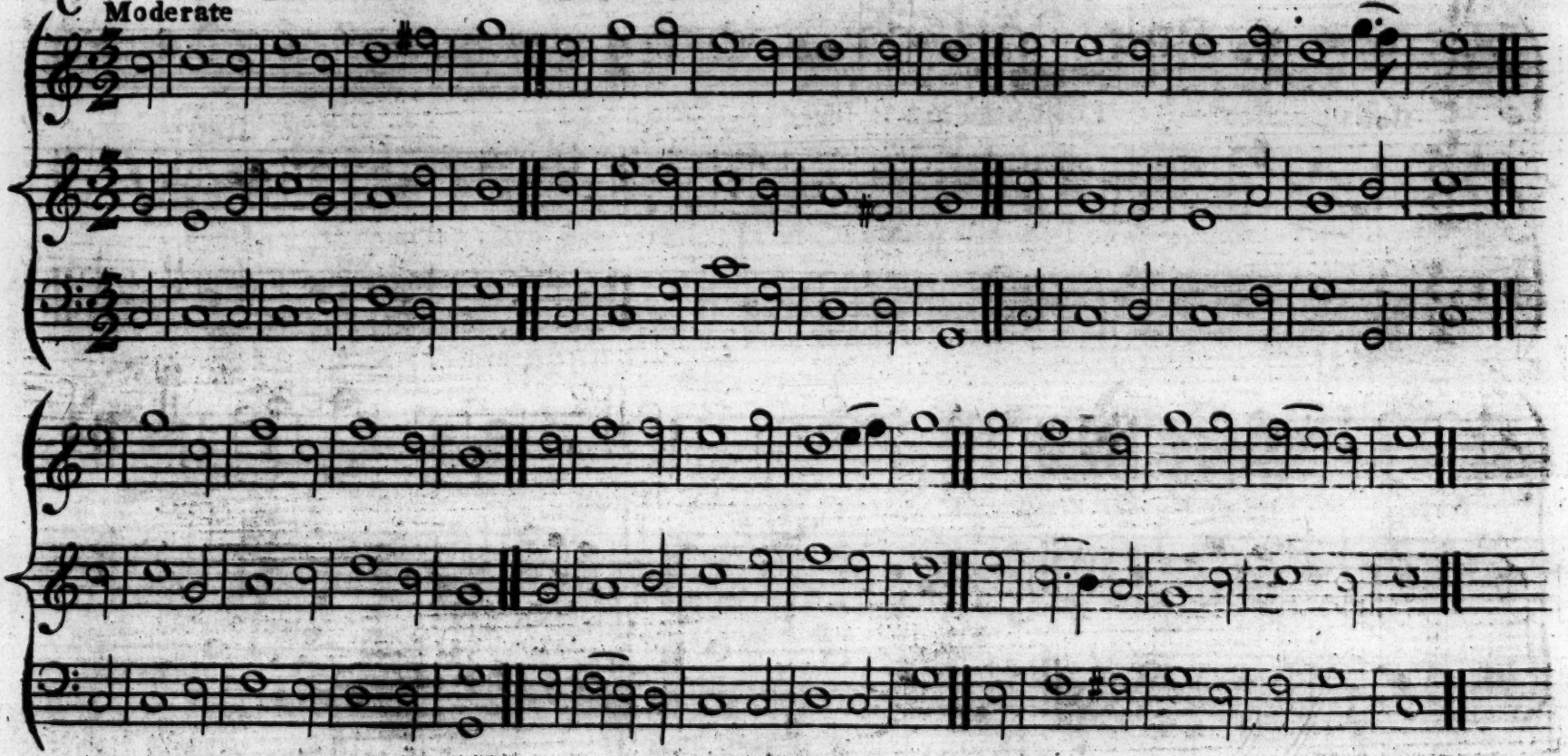

B
PORTSMOUTH. Psalm 148. Dr. W. P. M.
Moderate
Loud
Soft
Loud
Soft
Loud

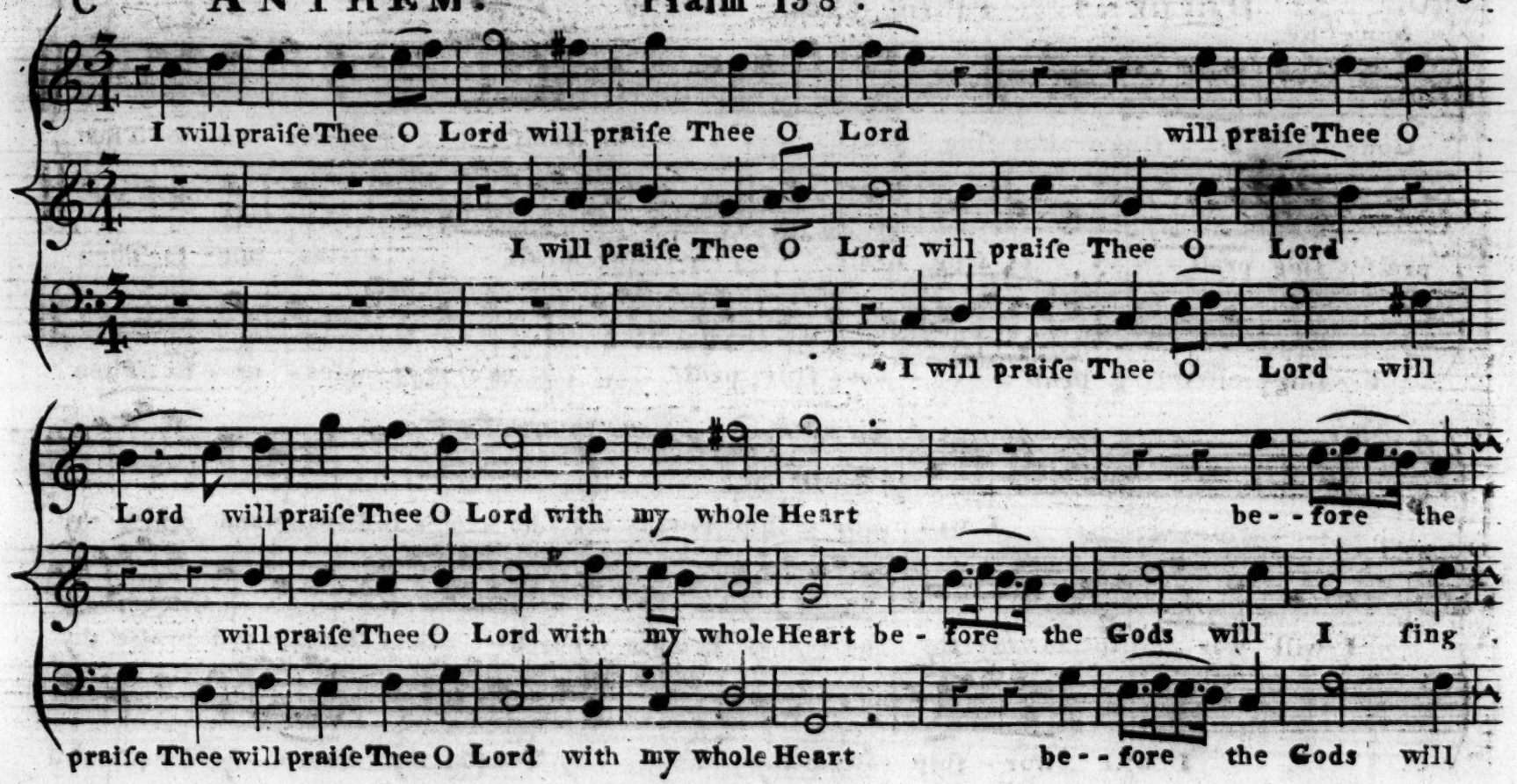
C♯ Moderate **READING.** Psalm 122. Dr. W. *P. M.

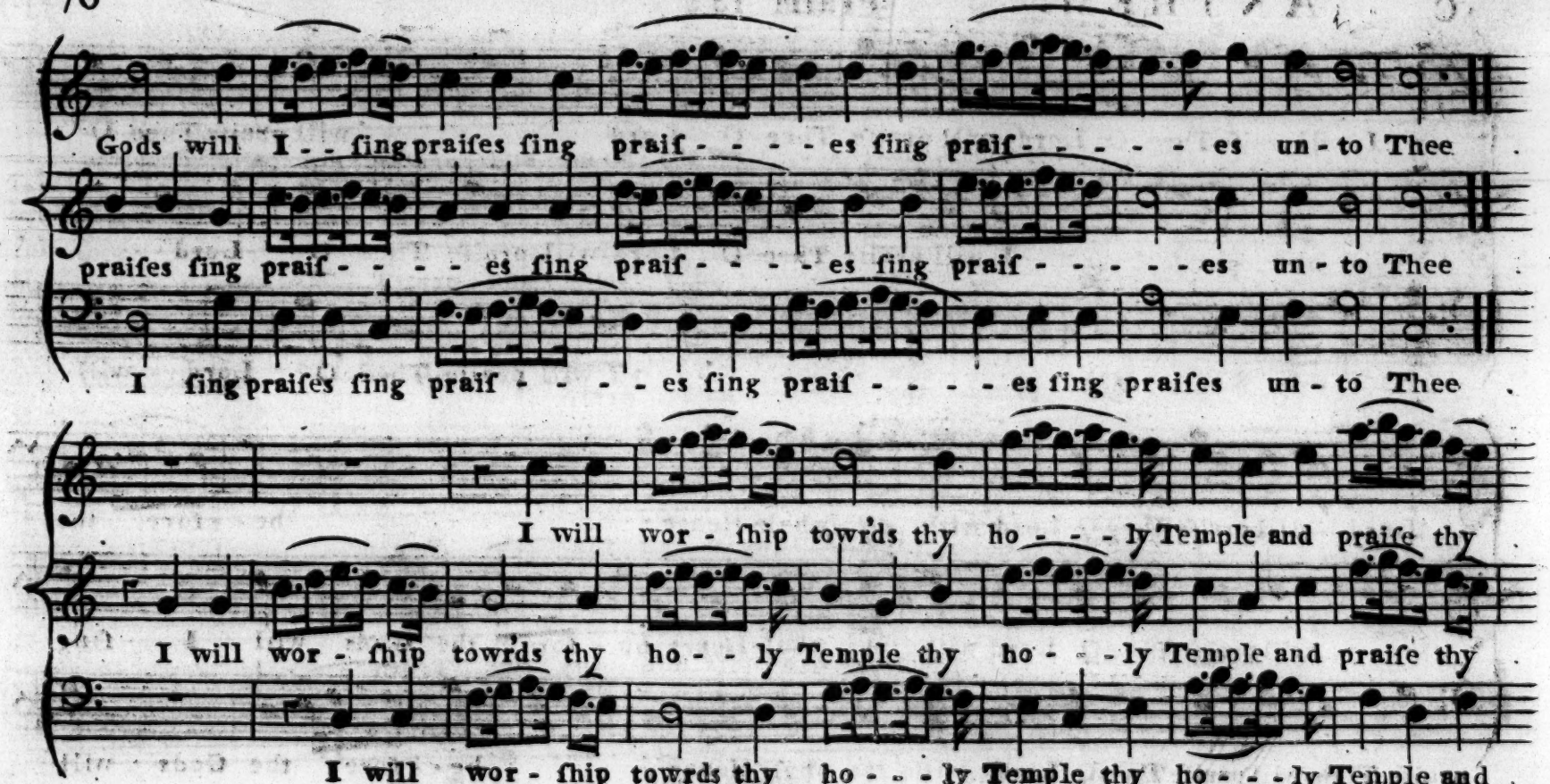


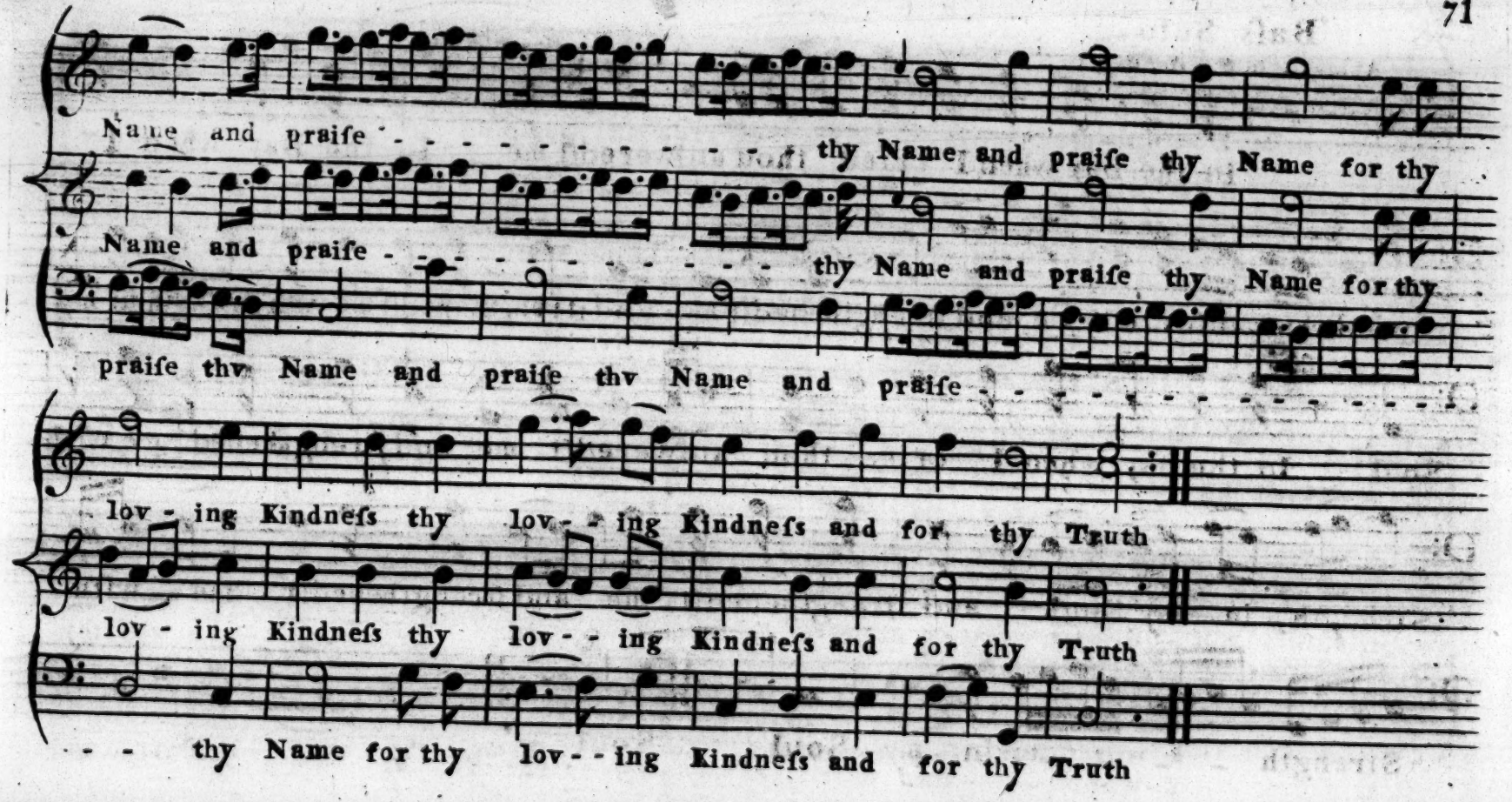
C Moderate

St. Hellens. Psalm 146. Dr. W. P. M.



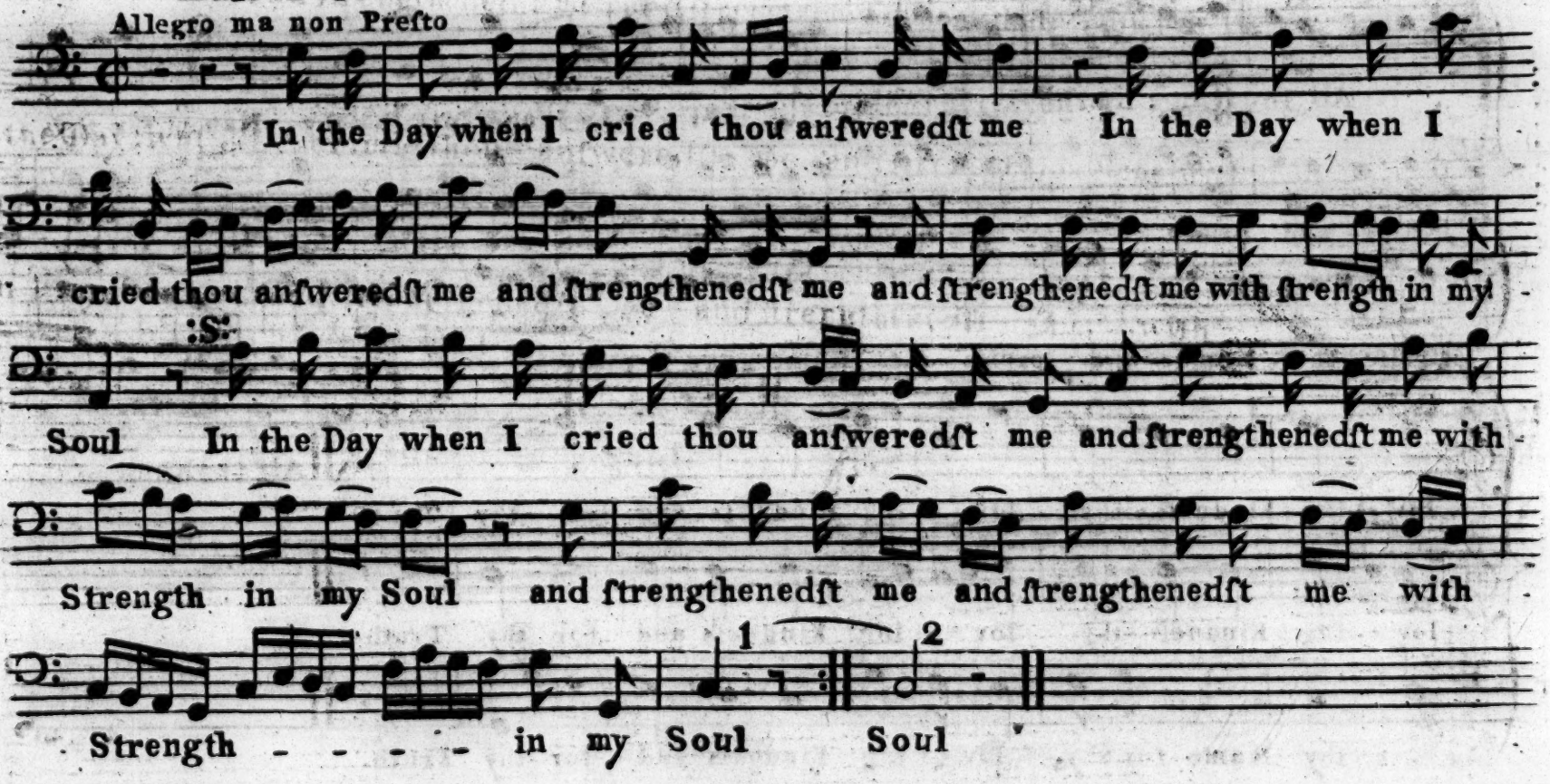

I will praiſe Thee O Lord will praiſe Thee O Lord will praiſe Thee O
I will praiſe Thee O Lord will praiſe Thee O Lord
I will praiſe Thee O Lord will
Lord will praiſe Thee O Lord with my whole Heart be - - fore the
will praiſe Thee O Lord with my whole Heart be - fore the Gods will I ſing
praiſe Thee will praiſe Thee O Lord with my whole Heart be - - fore the Gods will


Gods will I - - ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - - es un - to Thee
praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſ - - - - - es un - to Thee
I ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſes un - to Thee
I will wor - ſhip towrds thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - ly Temple thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - - ly Temple thy ho - - - ly Temple and

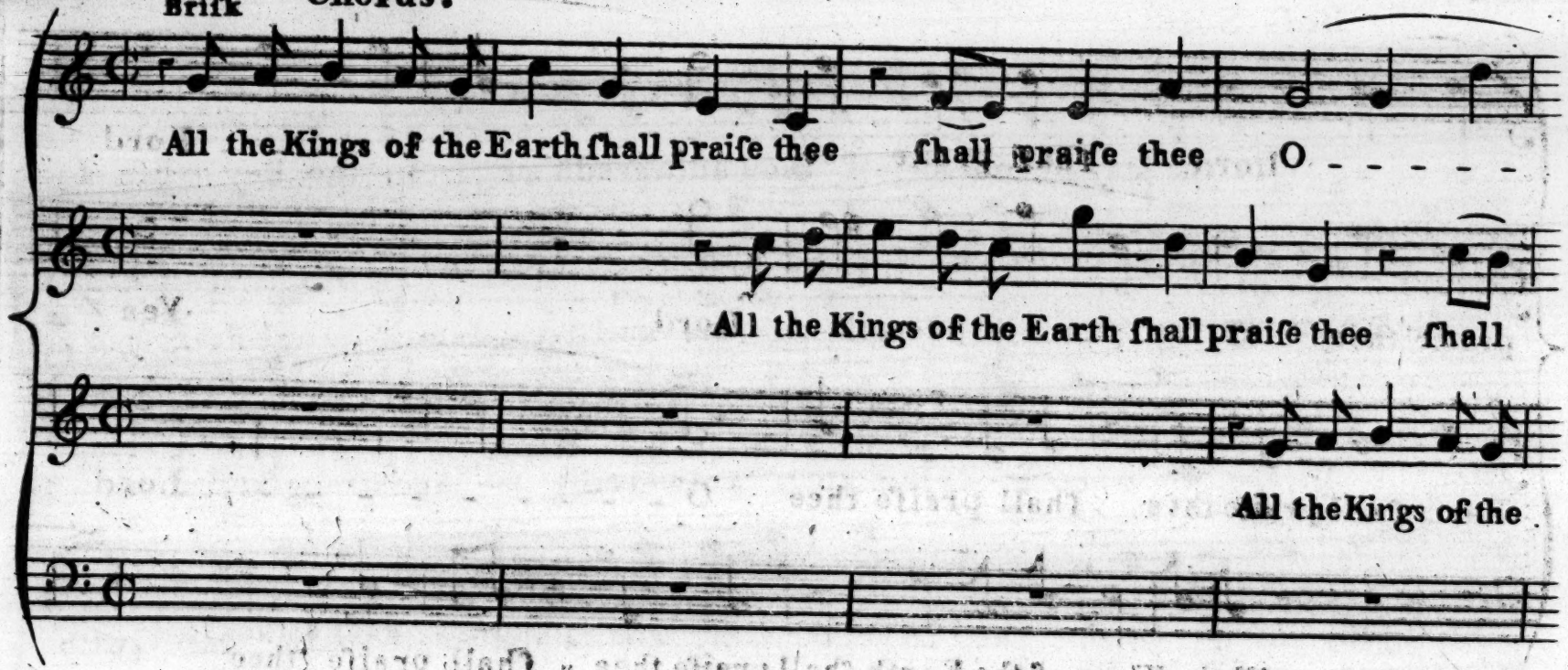

Name and praiſe - - - - - - - - - - - thy Name and praiſe thy Name for thy
Name and praiſe - - - - - - - - - - - thy Name and praiſe thy Name for thy
praiſe thy Name and praiſe thy Name and praiſe - - - - - - - - - - - - - - - -
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
- - - thy Name for thy lov - - ing Kindneſs and for thy Truth

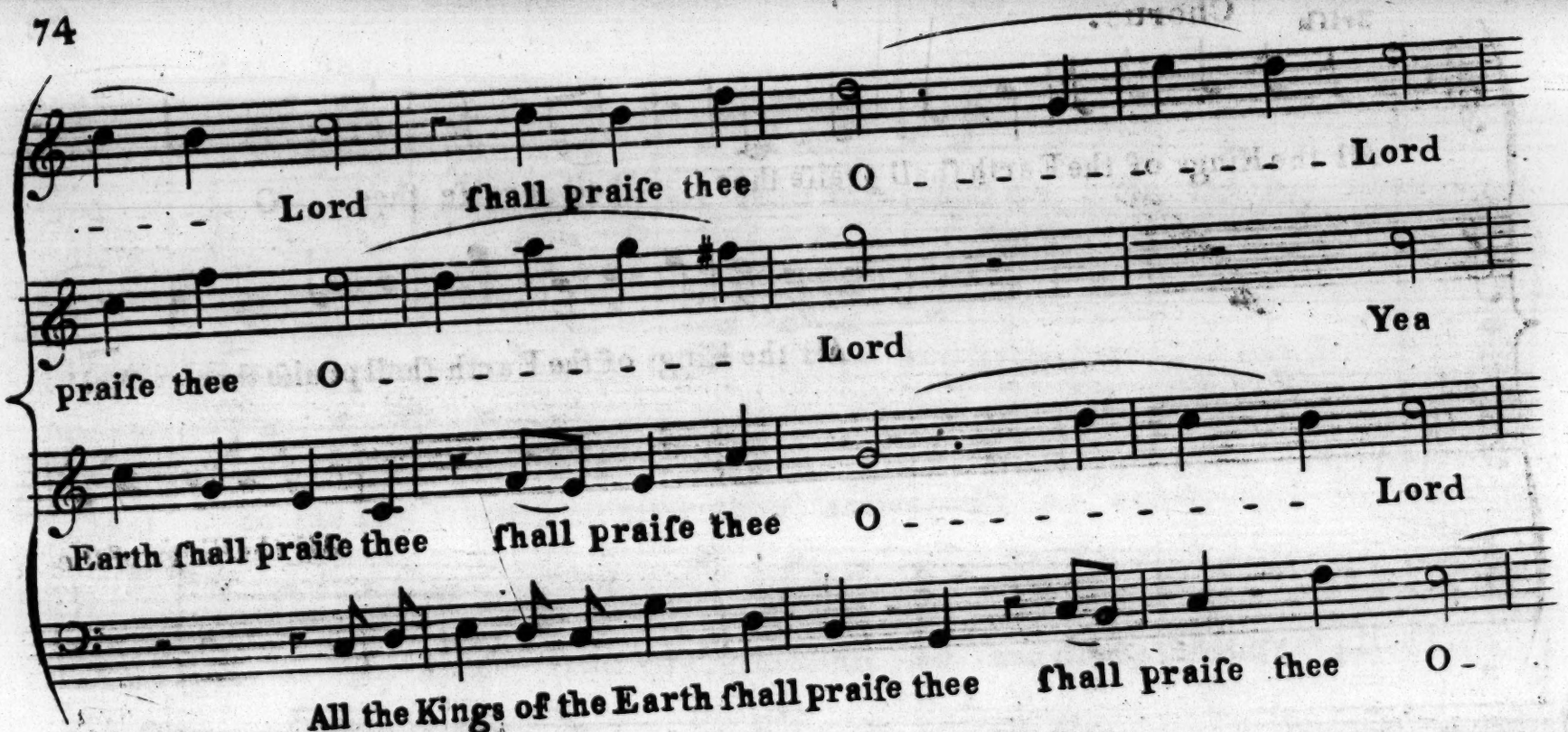
Baſs Solo.

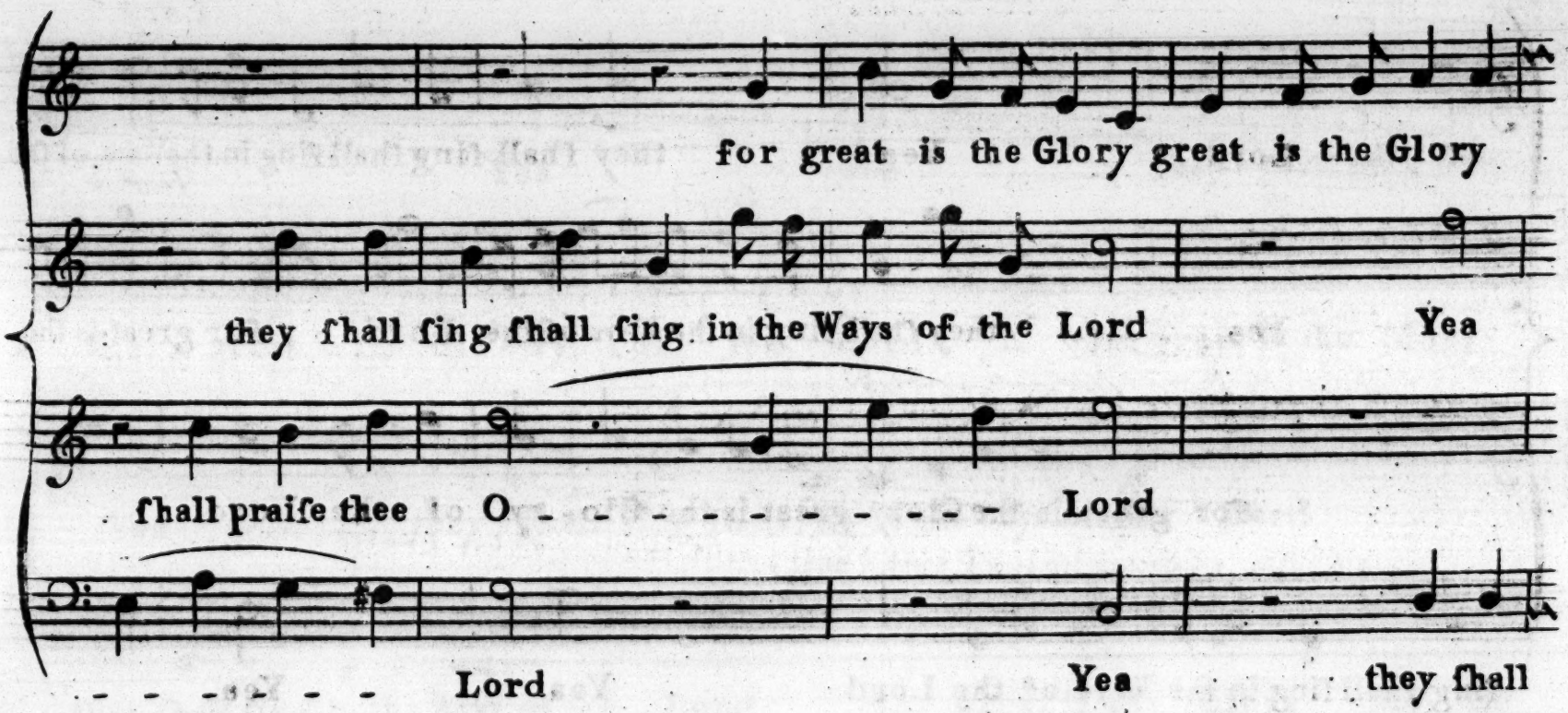
Allegro ma non Preſto

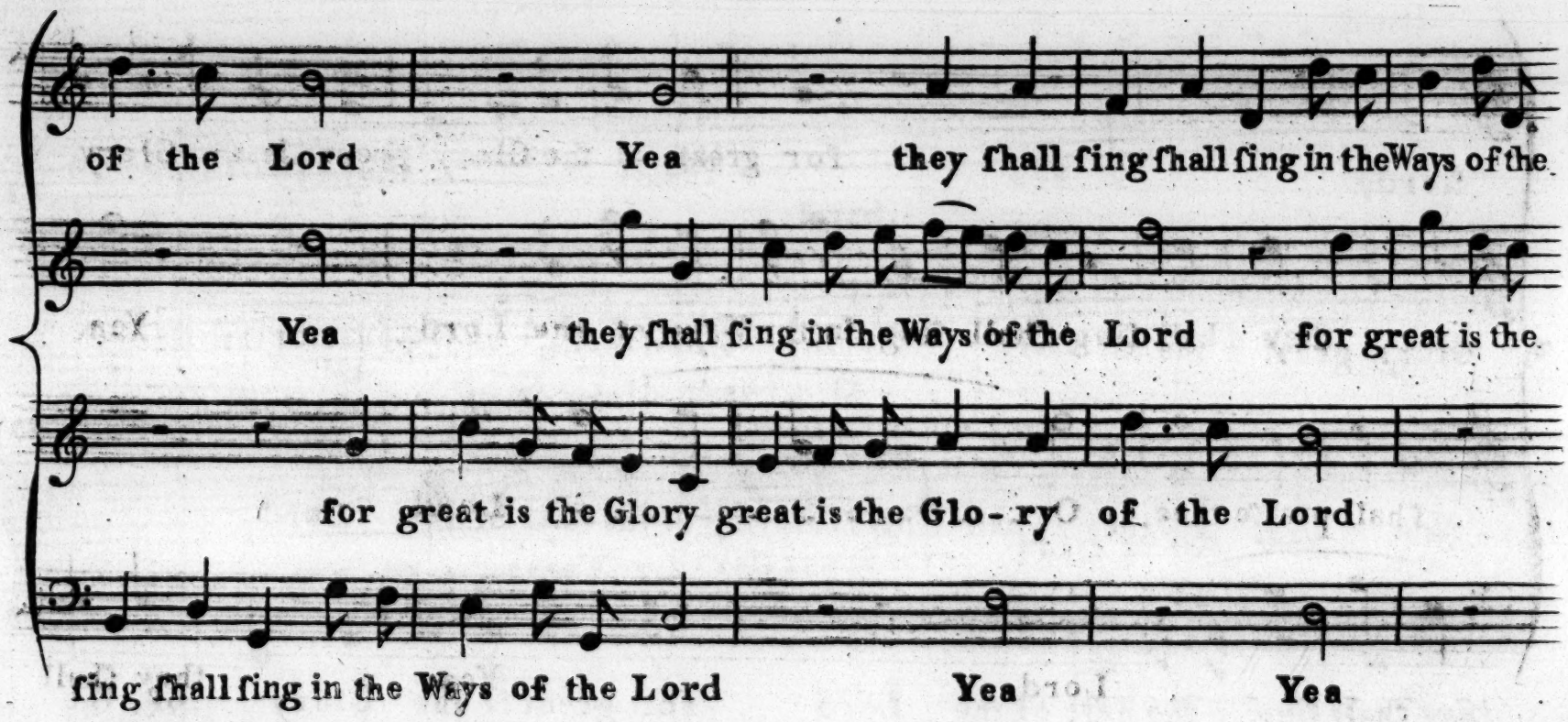


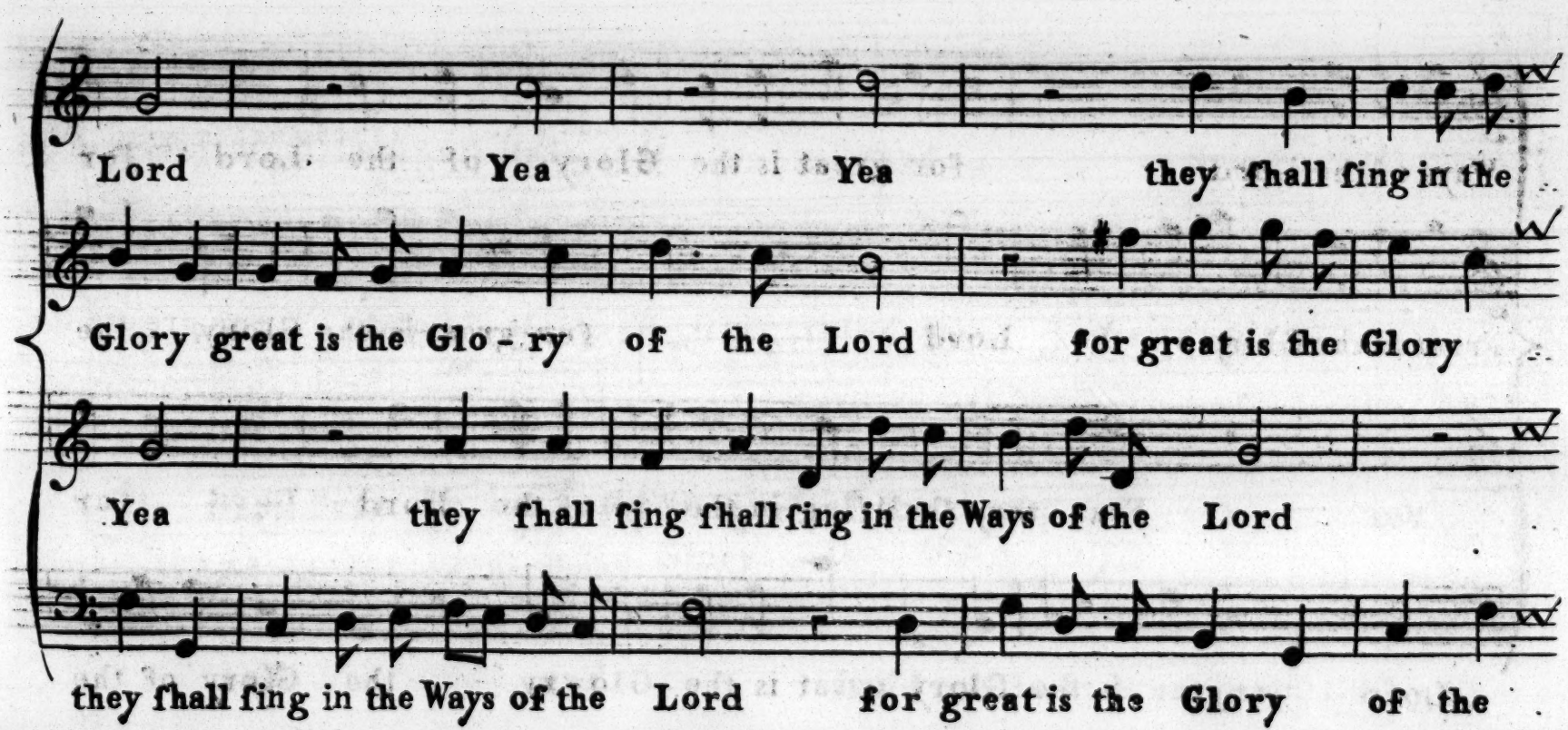
Brisk Chorus.

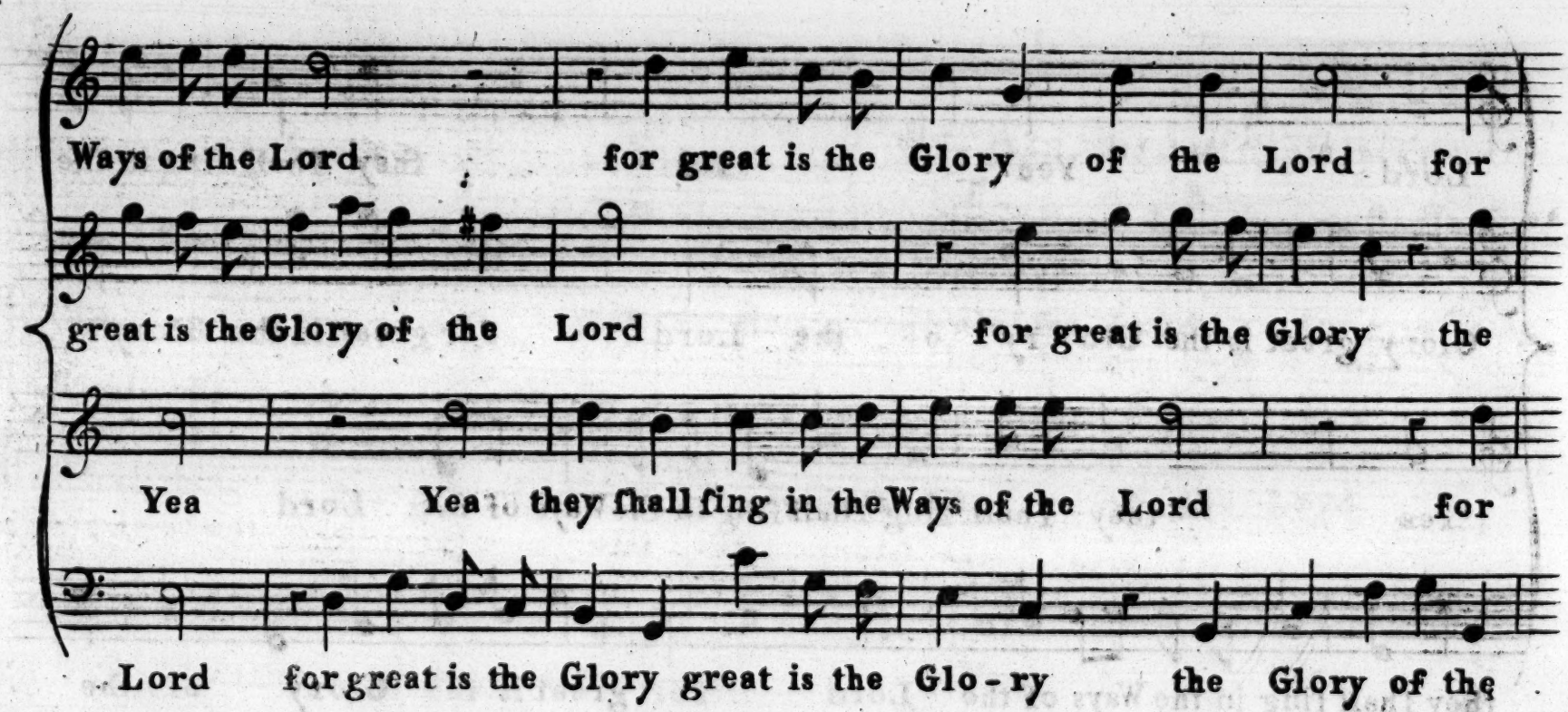


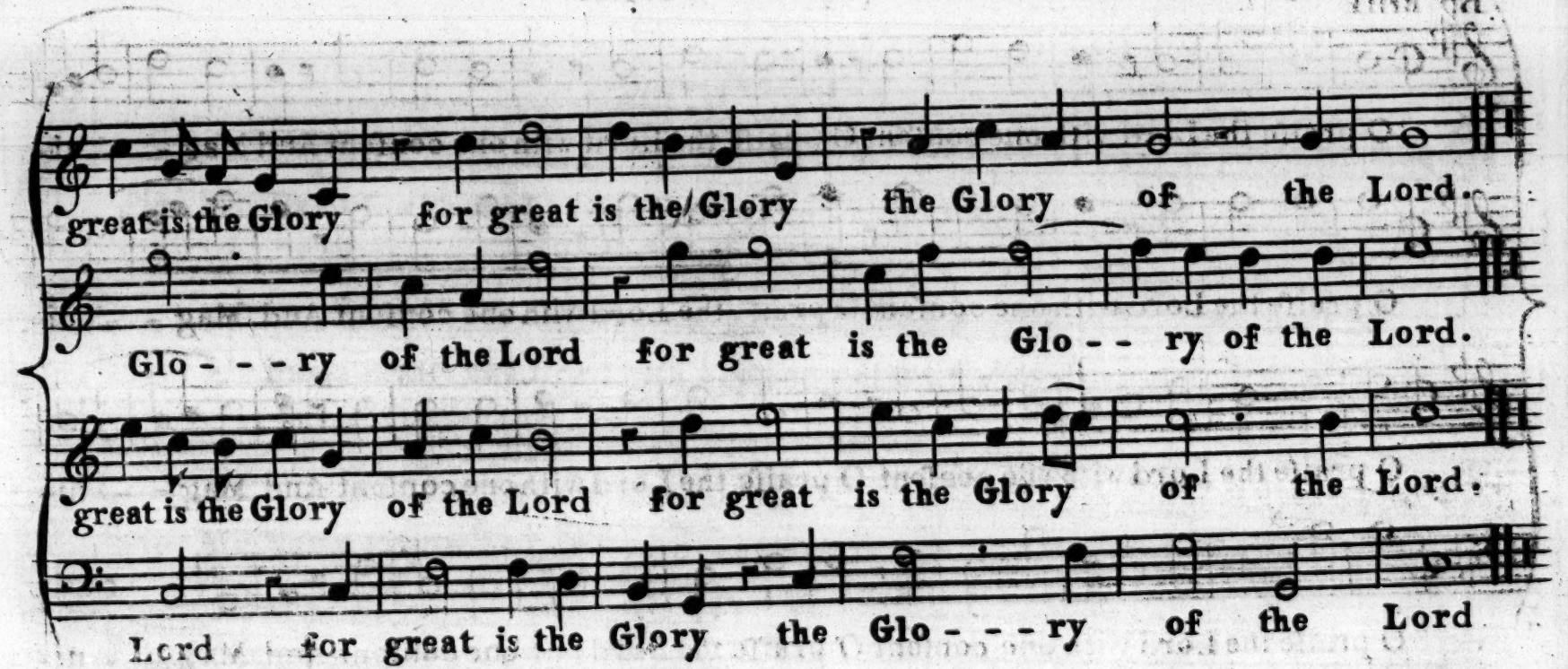

Lord ſhall praiſe thee O Lord
praiſe thee O Lord Yea
Earth ſhall praiſe thee ſhall praiſe thee O Lord
All the Kings of the Earth ſhall praiſe thee ſhall praiſe thee O-


for great is the Glory great is the Glory
they ſhall ſing ſhall ſing in the Ways of the Lord Yea
ſhall praiſe thee O - - - - - - - - - - - Lord
- - - - - - - - Lord Yea they ſhall


of the Lord Yea they ſhall ſing ſhall ſing in the Ways of the
Yea they ſhall ſing in the Ways of the Lord for great is the
for great is the Glory great is the Glo-ry of the Lord
ſing ſhall ſing in the Ways of the Lord Yea Yea

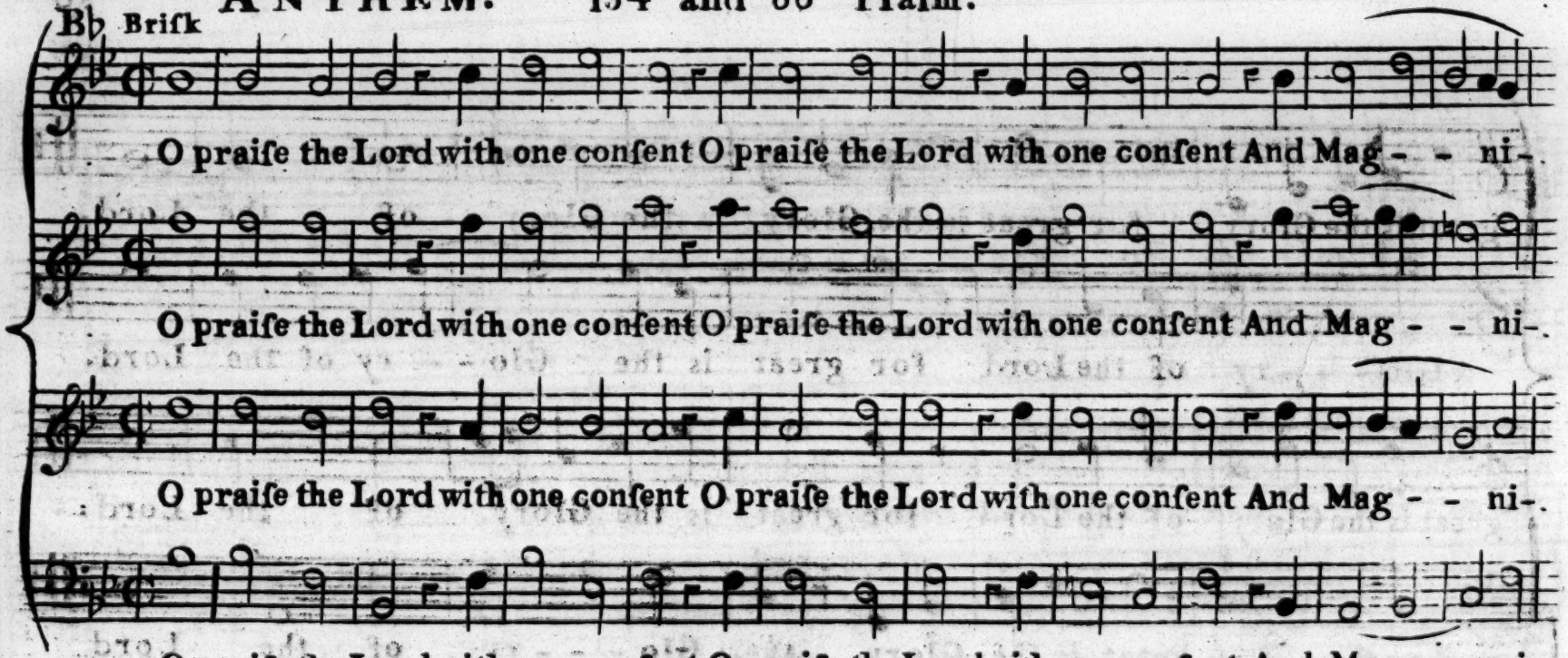

Lord Yea Yea they ſhall ſing in the
Glory great is the Glo - ry of the Lord for great is the Glory
Yea they ſhall ſing ſhall ſing in the Ways of the Lord
they ſhall ſing in the Ways of the Lord for great is the Glory of the

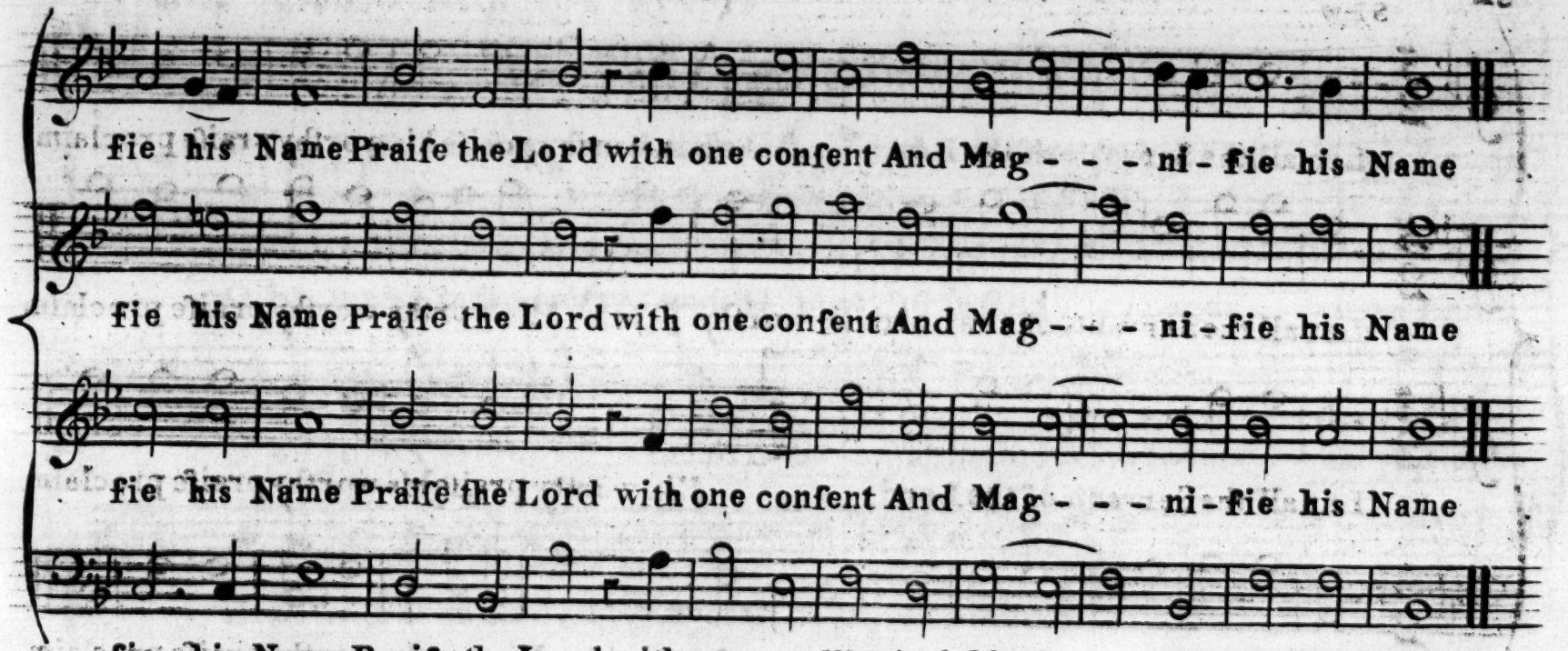

Ways of the Lord for great is the Glory of the Lord for
great is the Glory of the Lord for great is the Glory the
Yea Yea they ſhall ſing in the Ways of the Lord for
Lord for great is the Glory great is the Glo-ry the Glory of the


great is the Glory for great is the Glory the Glory of the Lord.
Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.
great is the Glory of the Lord for great is the Glory of the Lord.
Lord for great is the Glory the Glo - - - ry of the Lord

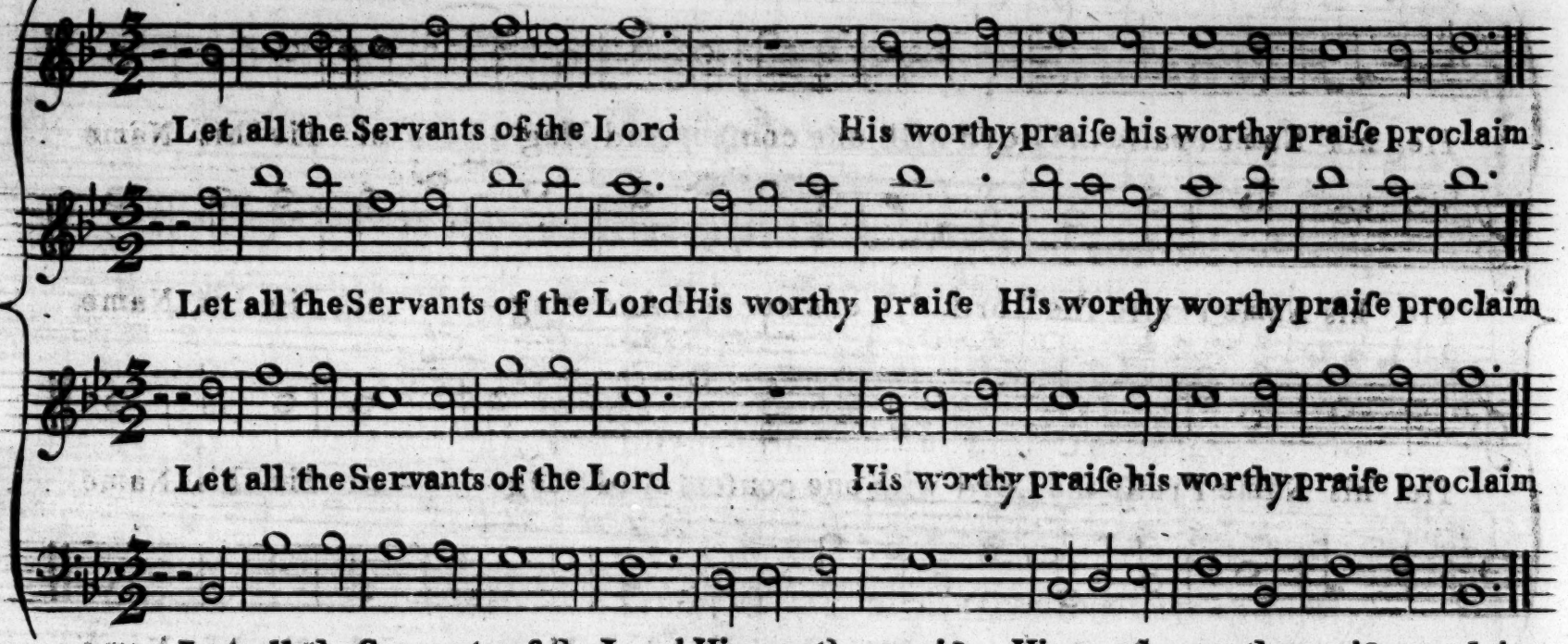
ANTHEM. 134 and 66 Pſalm.

B♭ Briſk

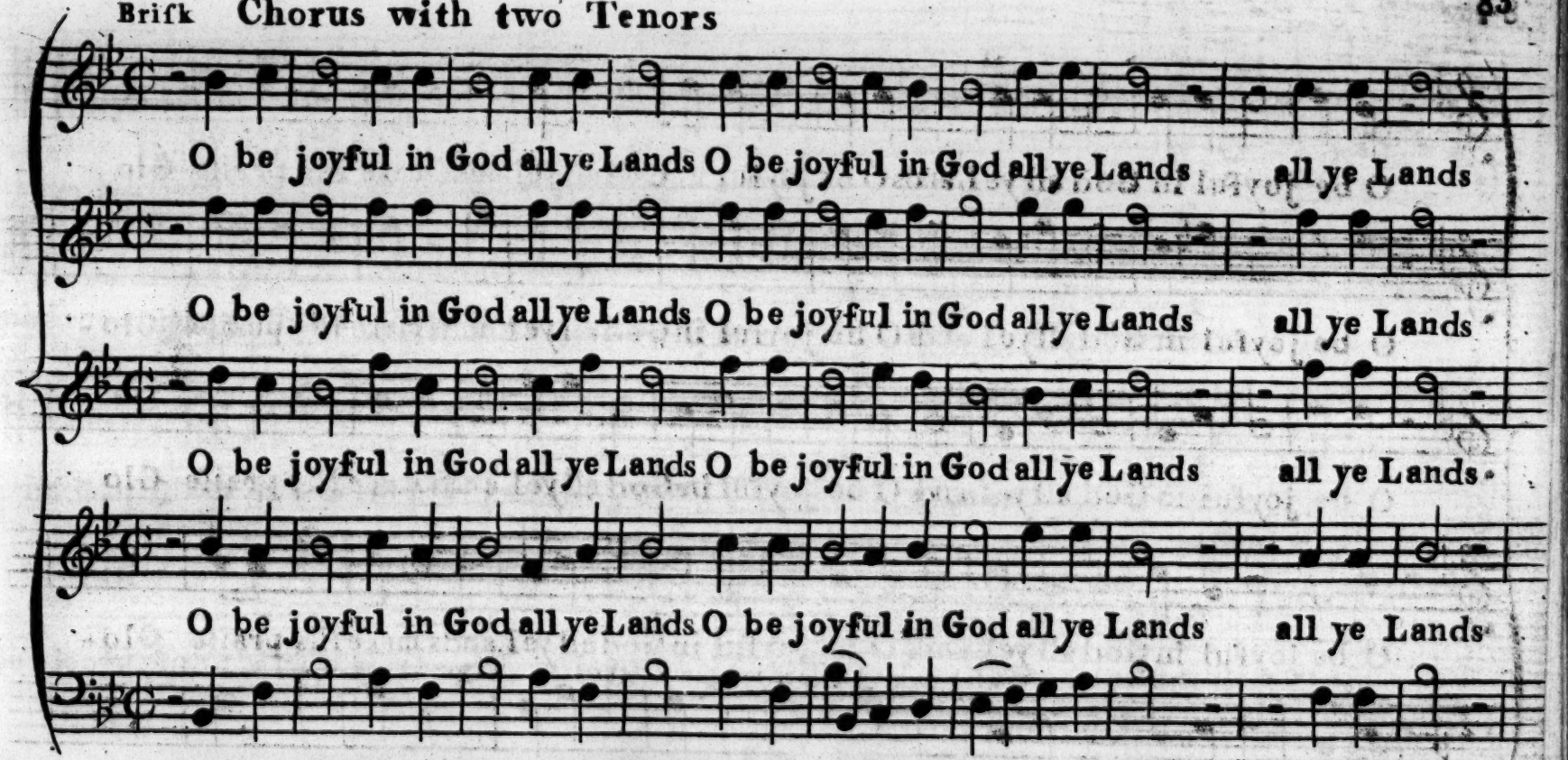


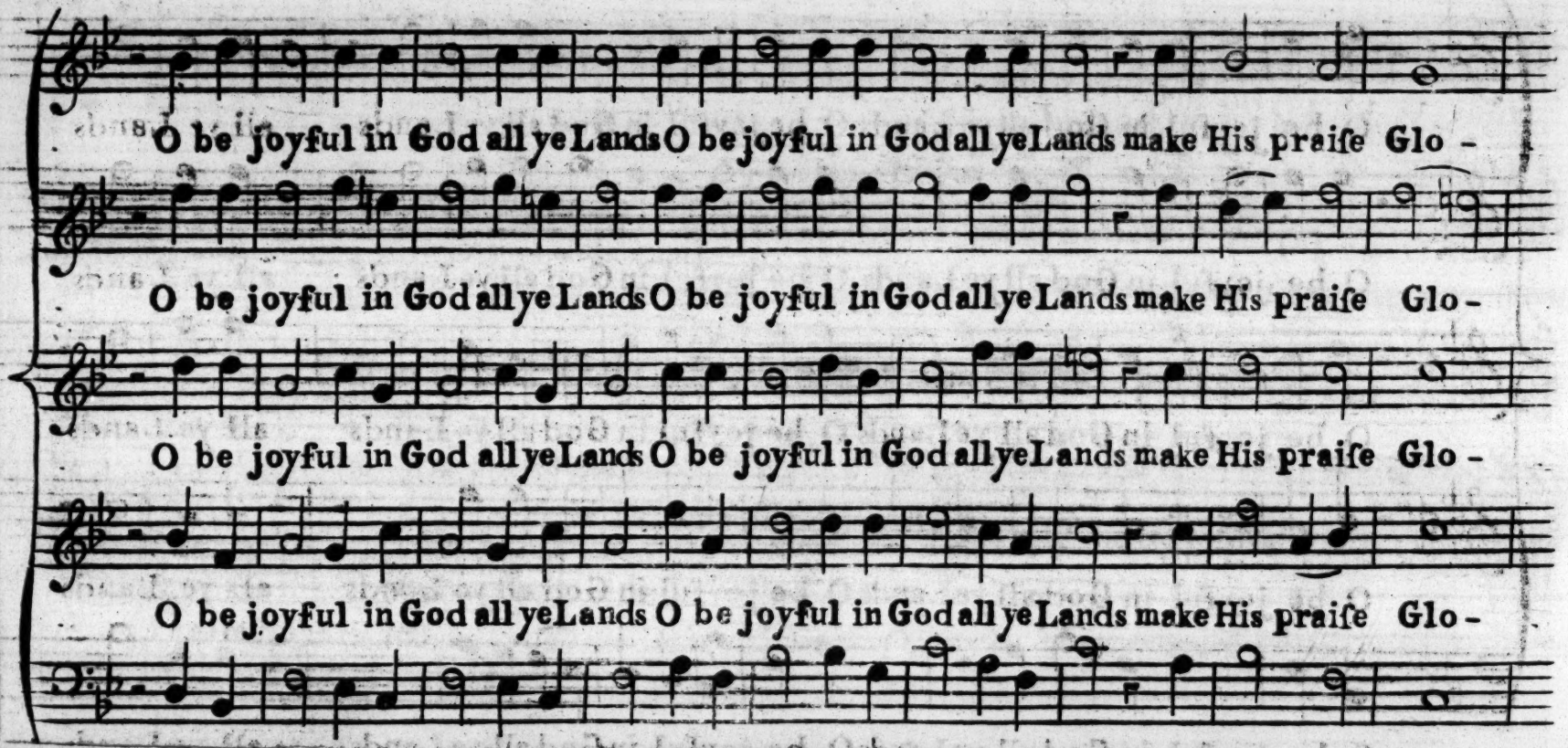

fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name
fie his Name Praiſe the Lord with one conſent And Mag - - - ni - fie his Name

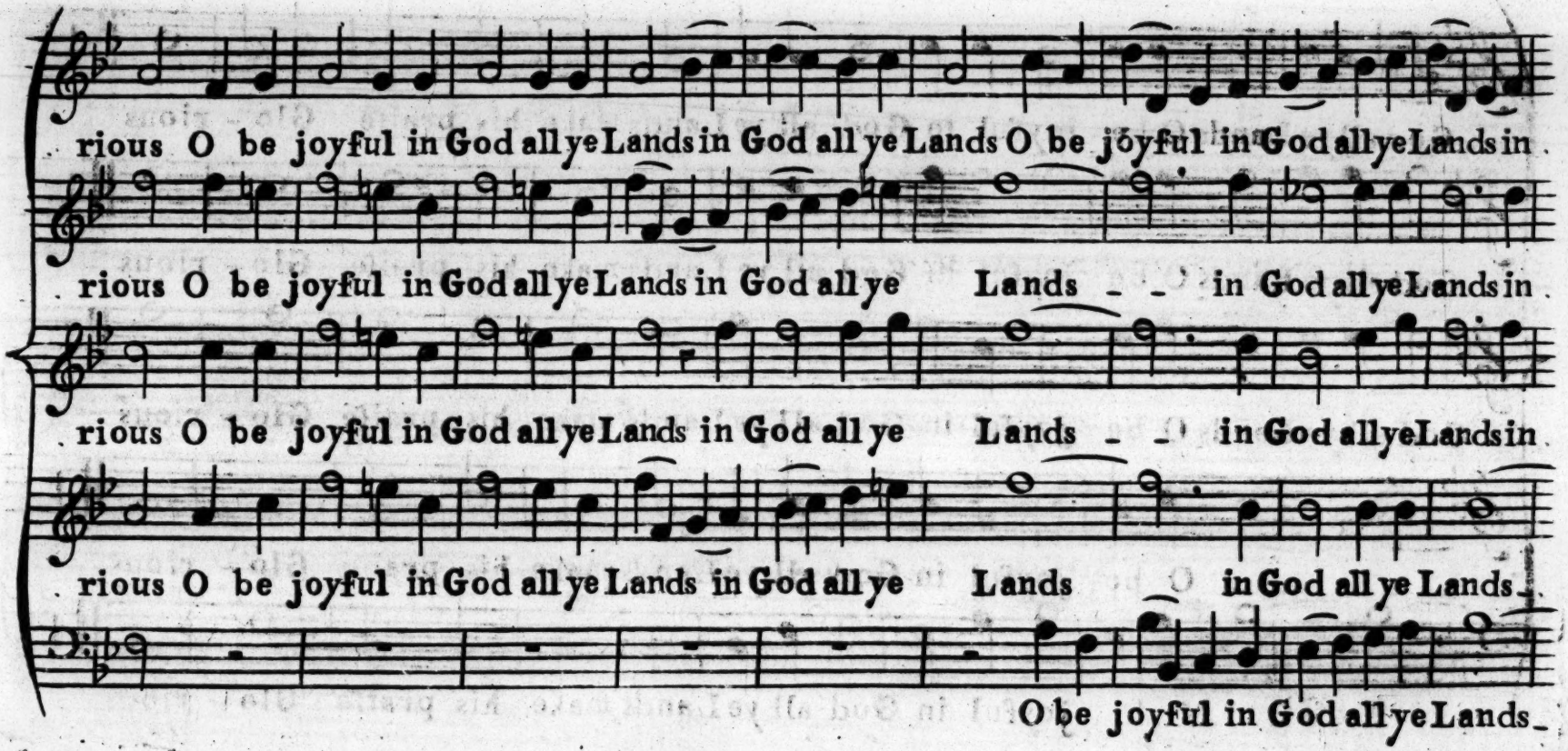
Slow

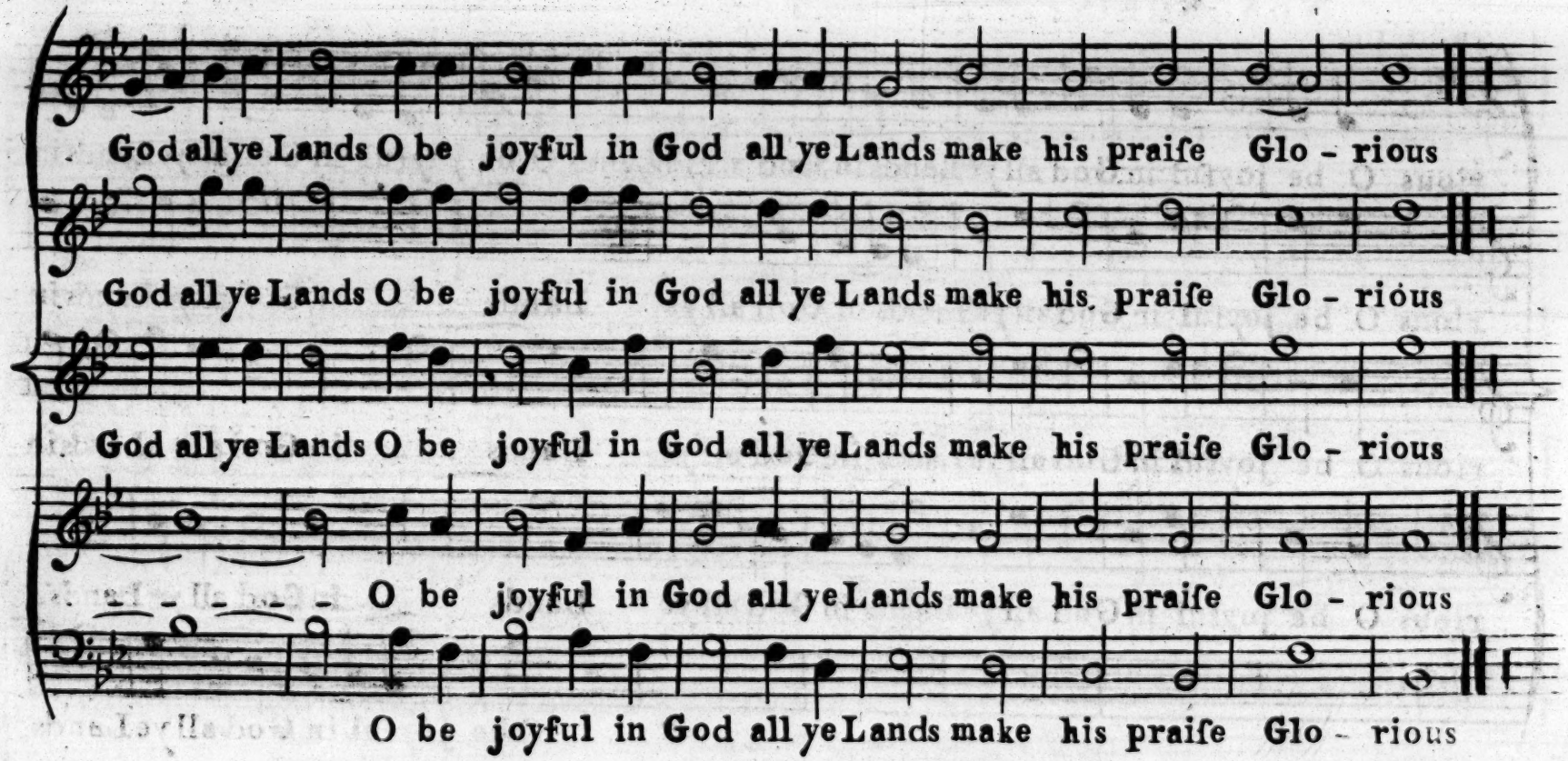

Let all the Servants of the Lord His worthy praiſe his worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe His worthy worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe his worthy praiſe proclaim
Let all the Servants of the Lord His worthy praiſe His worthy worthy praiſe proclaim

Brisk Chorus with two Tenors

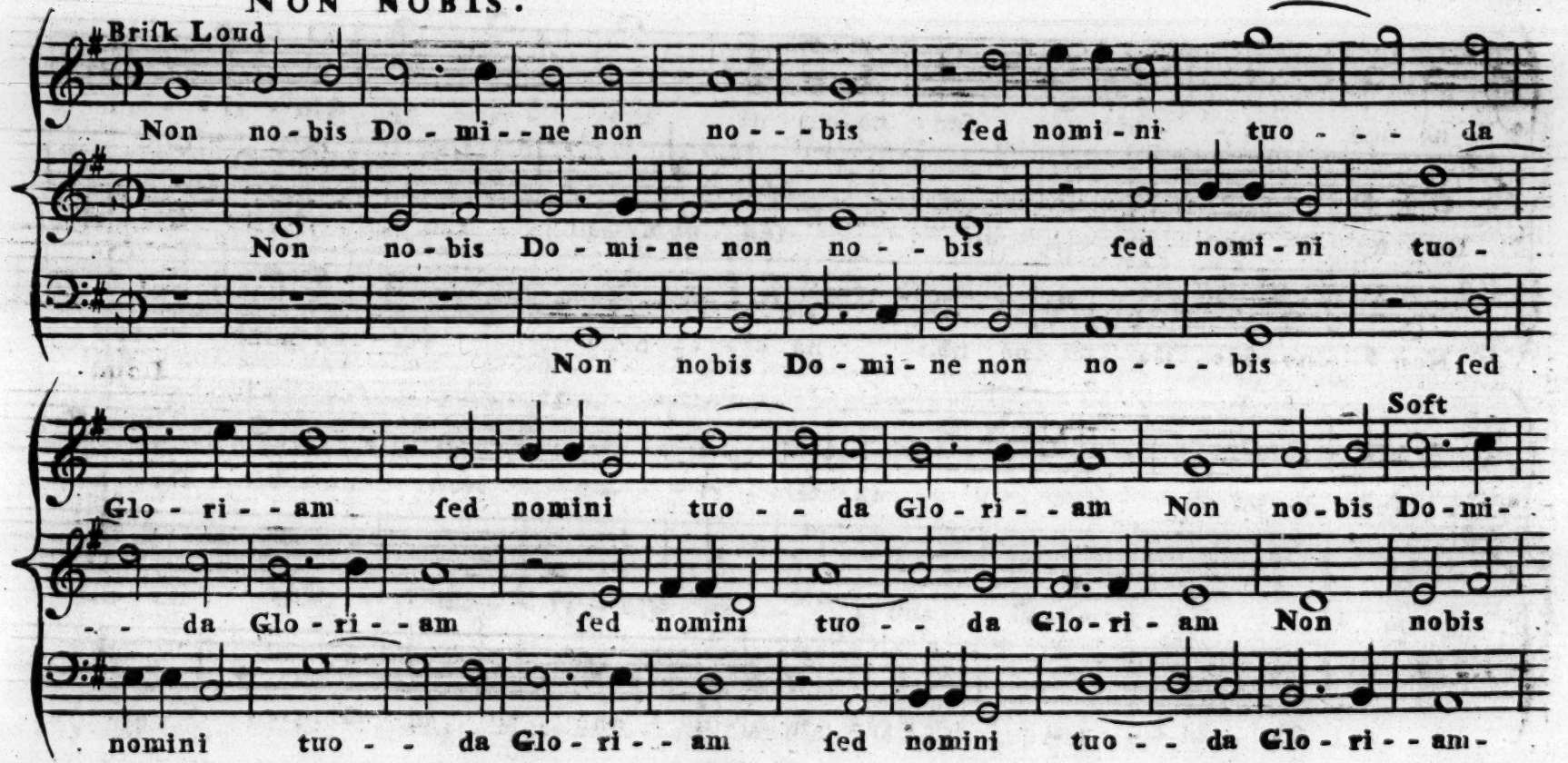


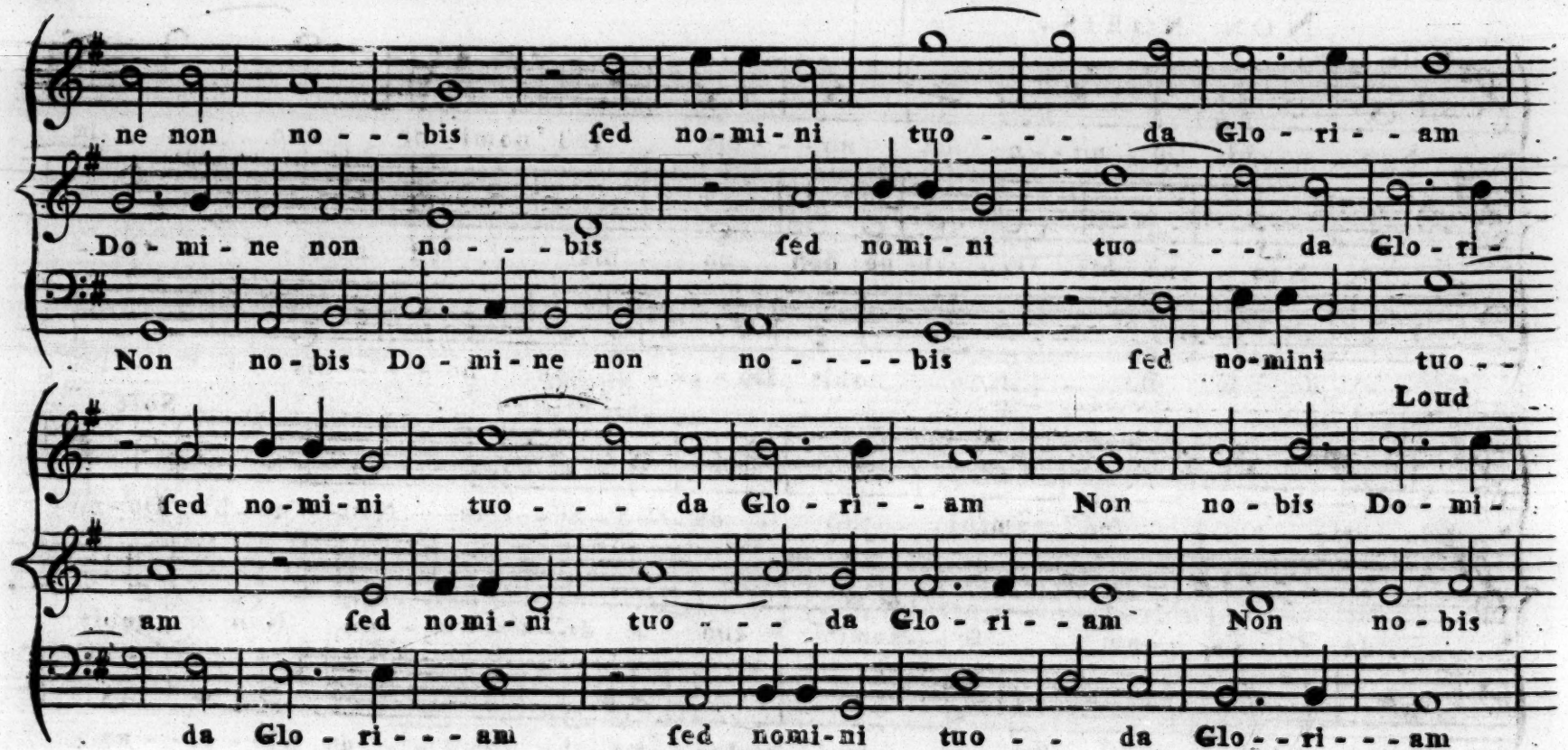

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -
O be joyful in God all ye Lands O be joyful in God all ye Lands make His praiſe Glo -

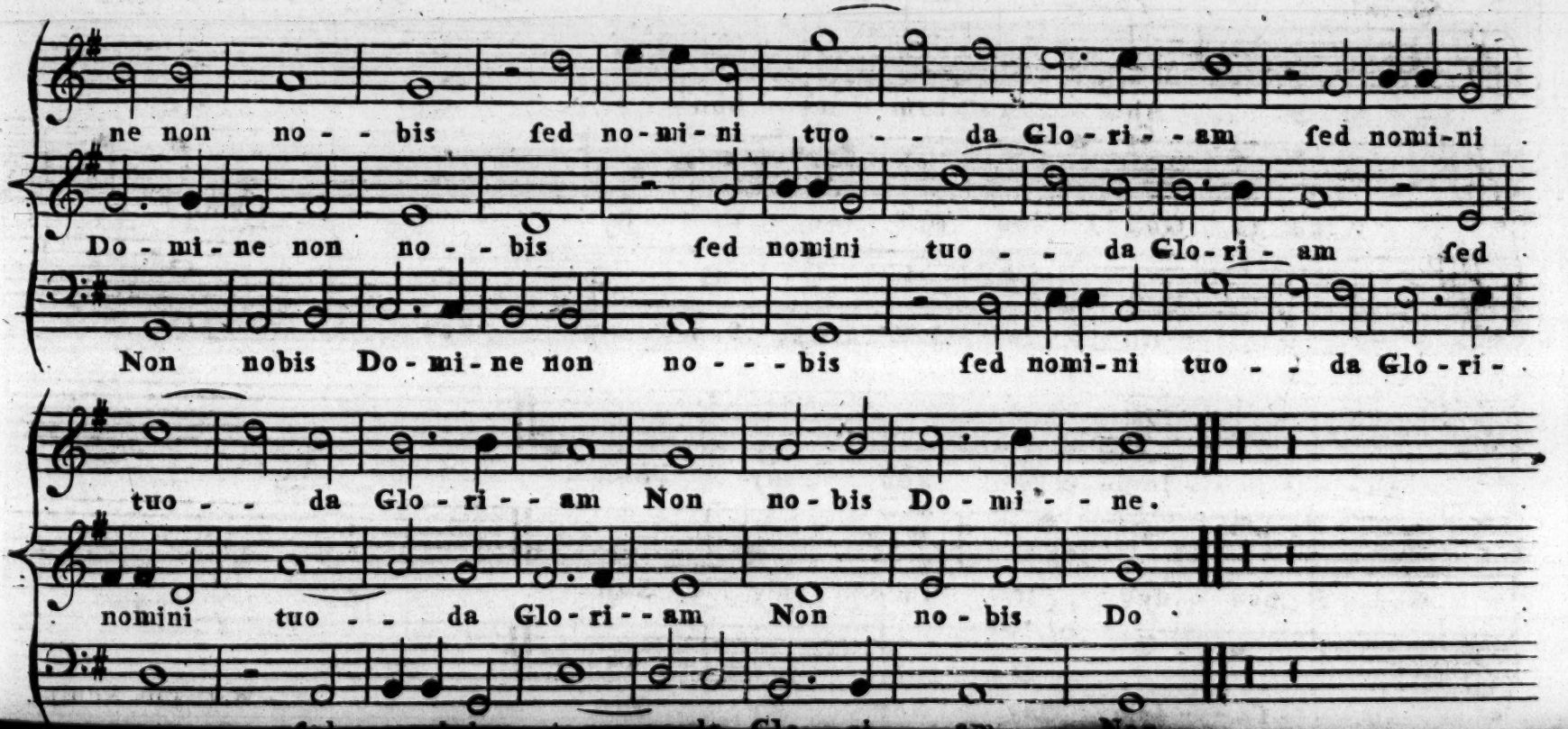

rious O be joyful in God all ye Lands in God all ye Lands O be joyful in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands in
rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands
O be joyful in God all ye Lands


God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
God all ye Lands O be joyful in God all ye Lands make his praiſe Glo - rious
O be joyful in God all ye Lands make his praiſe Glo - rious
O be joyful in God all ye Lands make his praiſe Glo - rious

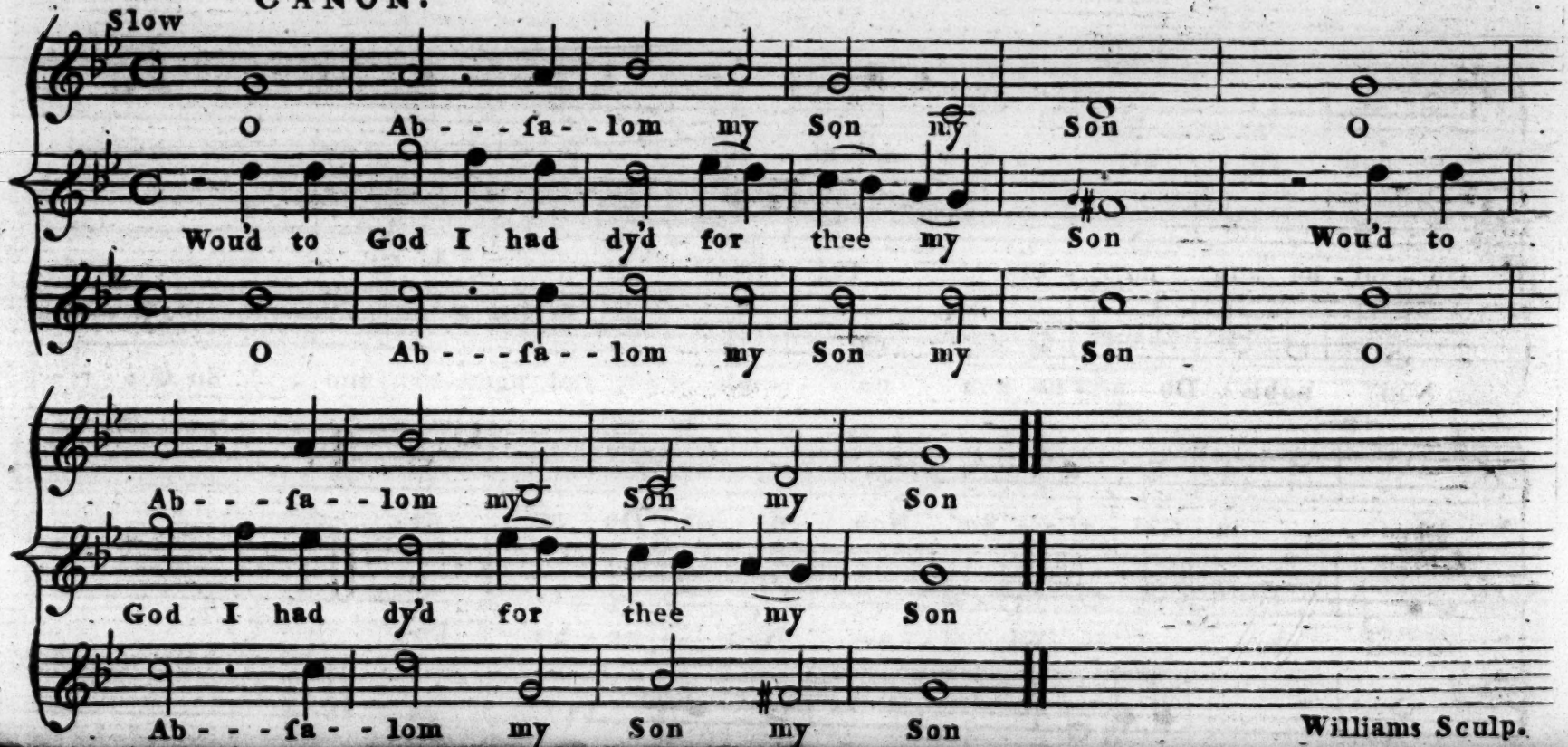
NON NOBIS.


Briſk Loud
Non no-bis Do-mi--ne non no---bis ſed nomi-ni tuo---da
Non no-bis Do-mi-ne non no--bis ſed nomi-ni tuo-
Non nobis Do-mi-ne non no---bis ſed
Soft
Glo-ri--am ſed nomini tuo--da Glo-ri--am Non no-bis Do-mi-
--da Glo-ri--am ſed nomini tuo--da Glo-ri-am Non nobis
nomini tuo--da Glo-ri--am ſed nomini tuo--da Glo-ri--am-


ne non no - - - bis ſed no-mi-ni tuo - - - da Glo - ri - - am
Do - mi - ne non no - - - bis ſed nomi - ni tuo - - - da Glo - ri -
Non no - bis Do - mi - ne non no - - - - bis ſed no-mini tuo - -
Loud
ſed no-mi-ni tuo - - - da Glo - ri - - am Non no - bis Do - mi -
am ſed nomi - ni tuo - - - da Glo - ri - - am Non no - bis
da Glo - ri - - - am ſed nomi-ni tuo - - da Glo - - ri - - - am

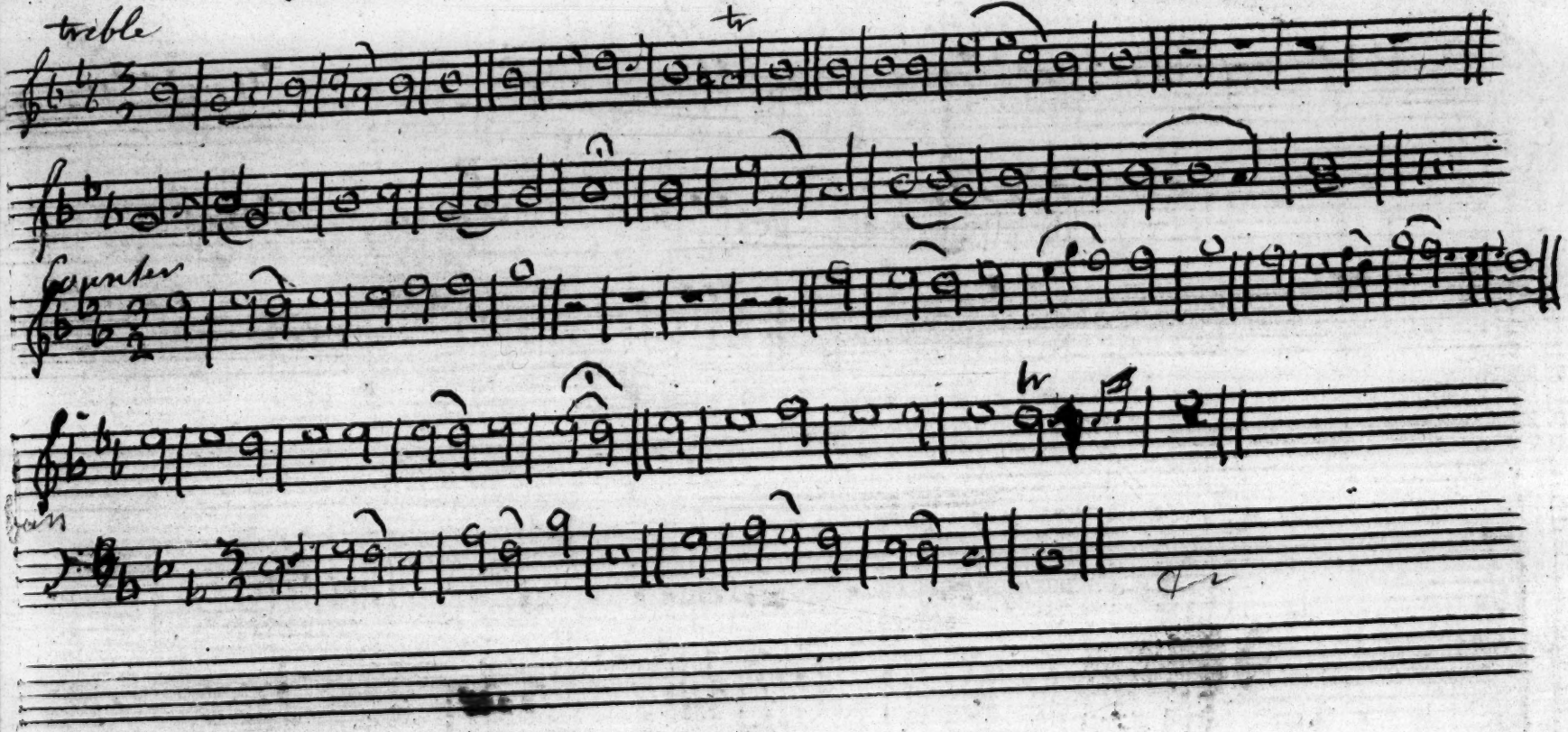

ne non no - - bis sed no-mi-ni tuo - - da Glo-ri - - am sed nomi-ni
Do - mi-ne non no - - bis sed nomini tuo - - da Glo-ri - am sed
Non nobis Do-mi-ne non no - - - bis sed nomi-ni tuo - - da Glo-ri -
tuo - - da Glo-ri - - am Non no-bis Do-mi - - ne.
nomini tuo - - da Glo-ri - - am Non no-bis Do

CANON.

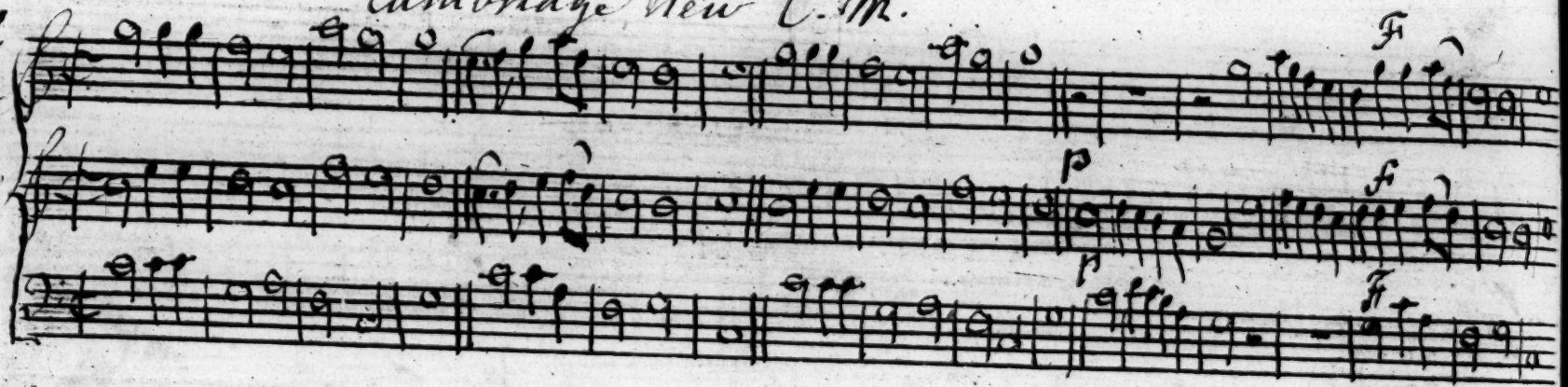


Williams Sculp.

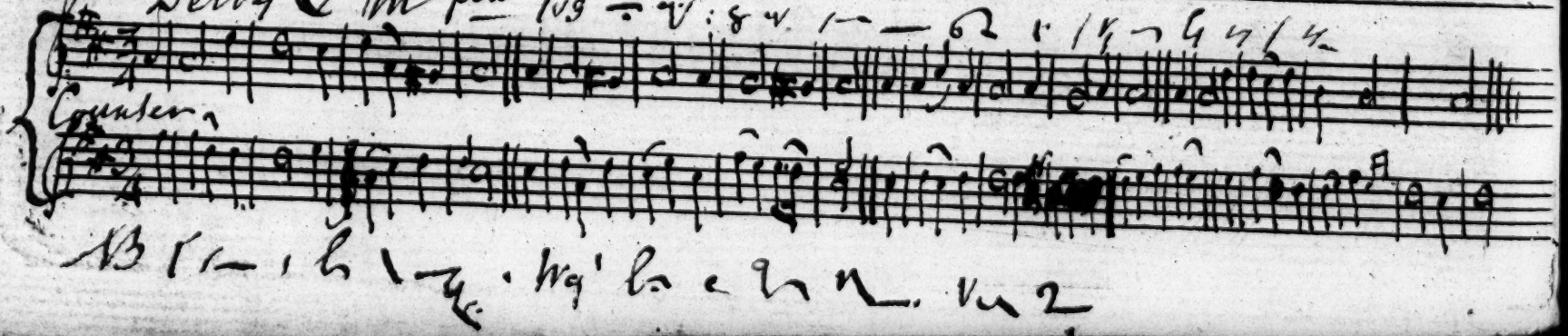
Chelsea



Cambridge New C. M.



Derby L. M.



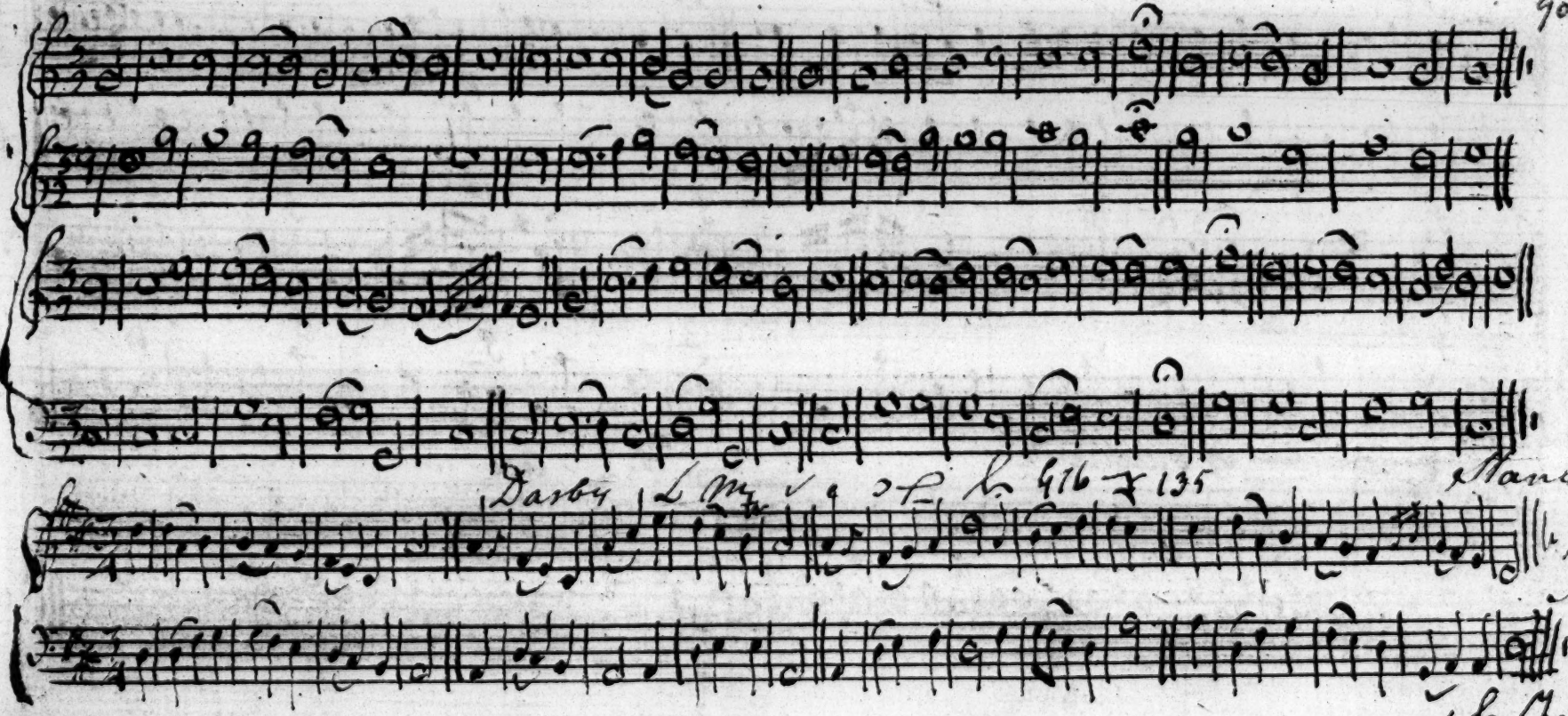
Coventry Pr 24 C. M out of Cuzens Collect

90°

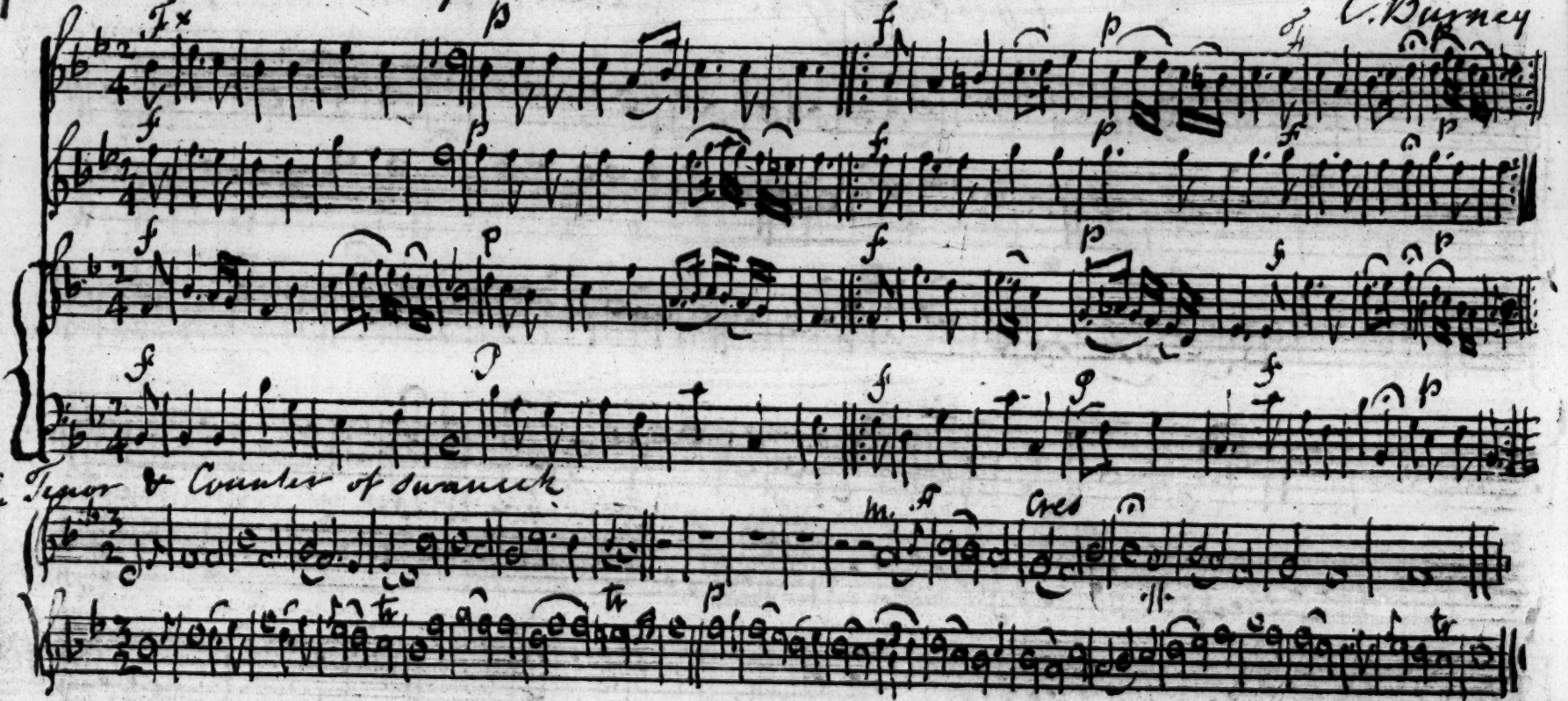
Darby L M

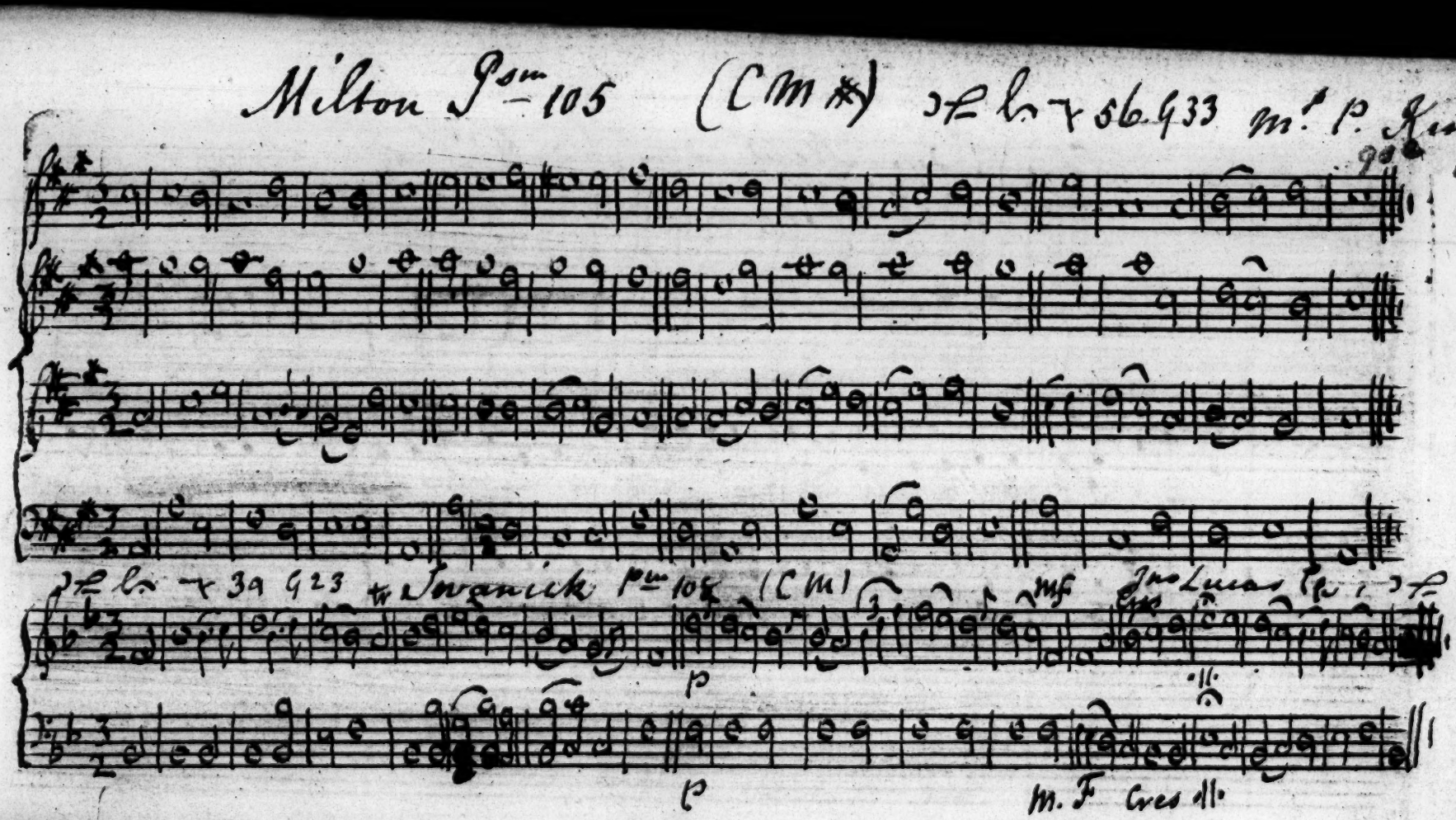
Stanley

c. h. M. Vu 2



90. Wilbank. Hymn 61 B. 1st Dr. W. Diaon's Collection C. Burney





Milton Psm 105 (CM ✱) 𝄋 𝄋 𝄋 56 G 33 Mr P. King

90

𝄋 𝄋 𝄋 39 G 23 tr Swanick Psm 108 (CM) mf Jno Lucas 𝄋 𝄋

p

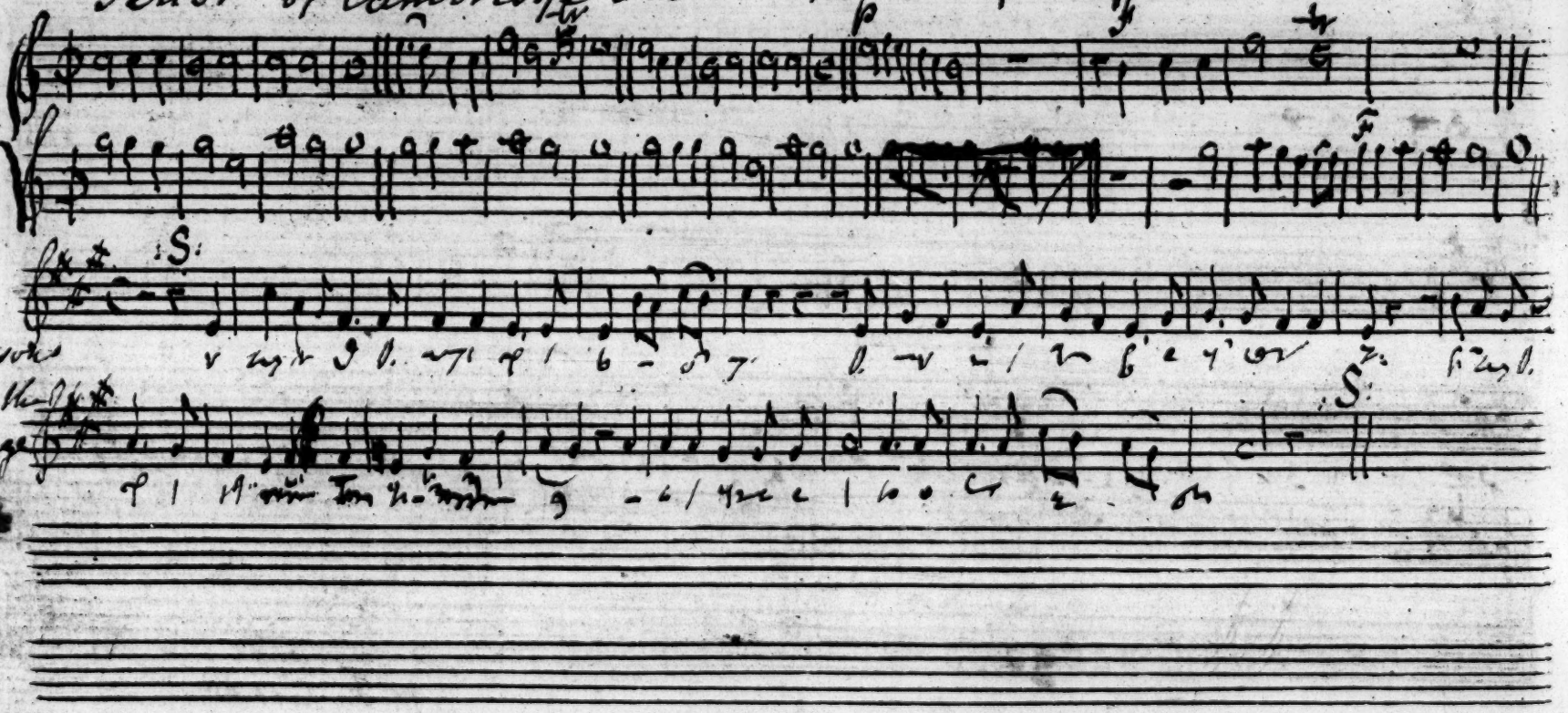
p

M. F Cres

90 f

Tenor of Cambridge New 3rd b. 4125

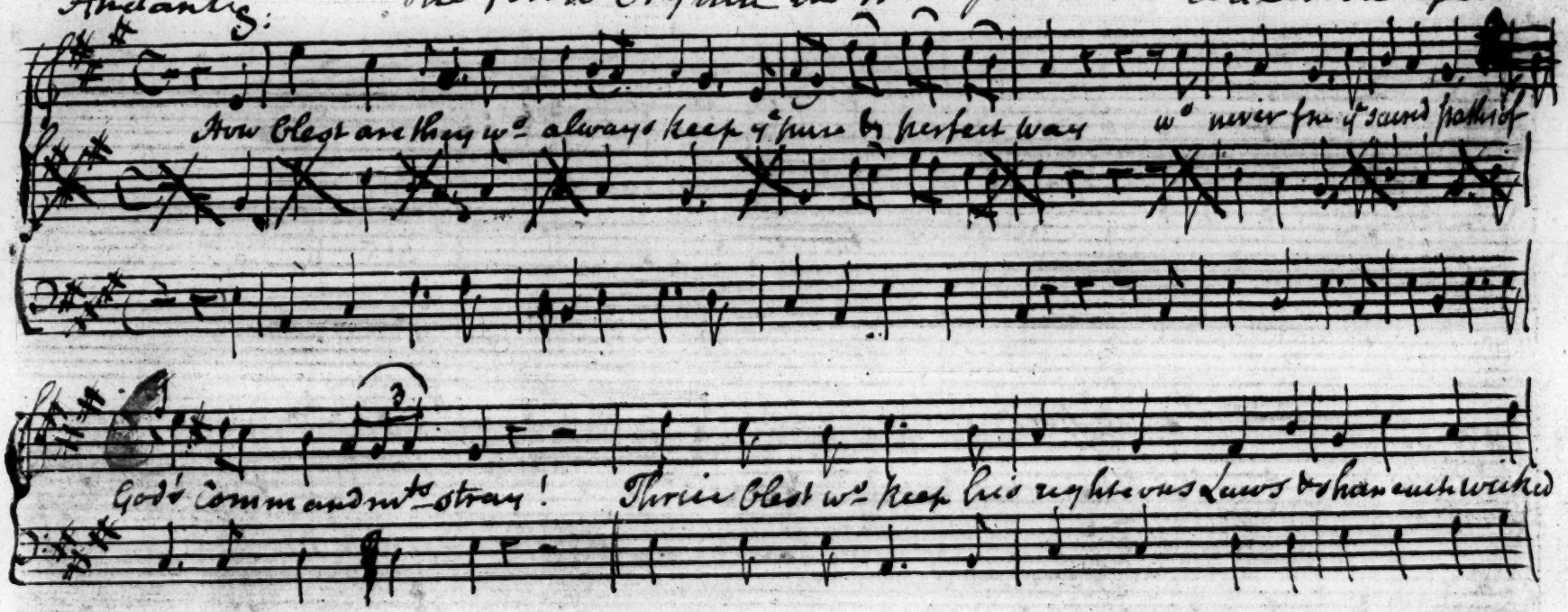
the page left and tenor Jackson on the [illegible] page



Andante

The first Hymn in Wm Jackson's Collection of Exeter

90



How blest are they wo always keep ye pure & perfect way wo never fro ye sacred path of

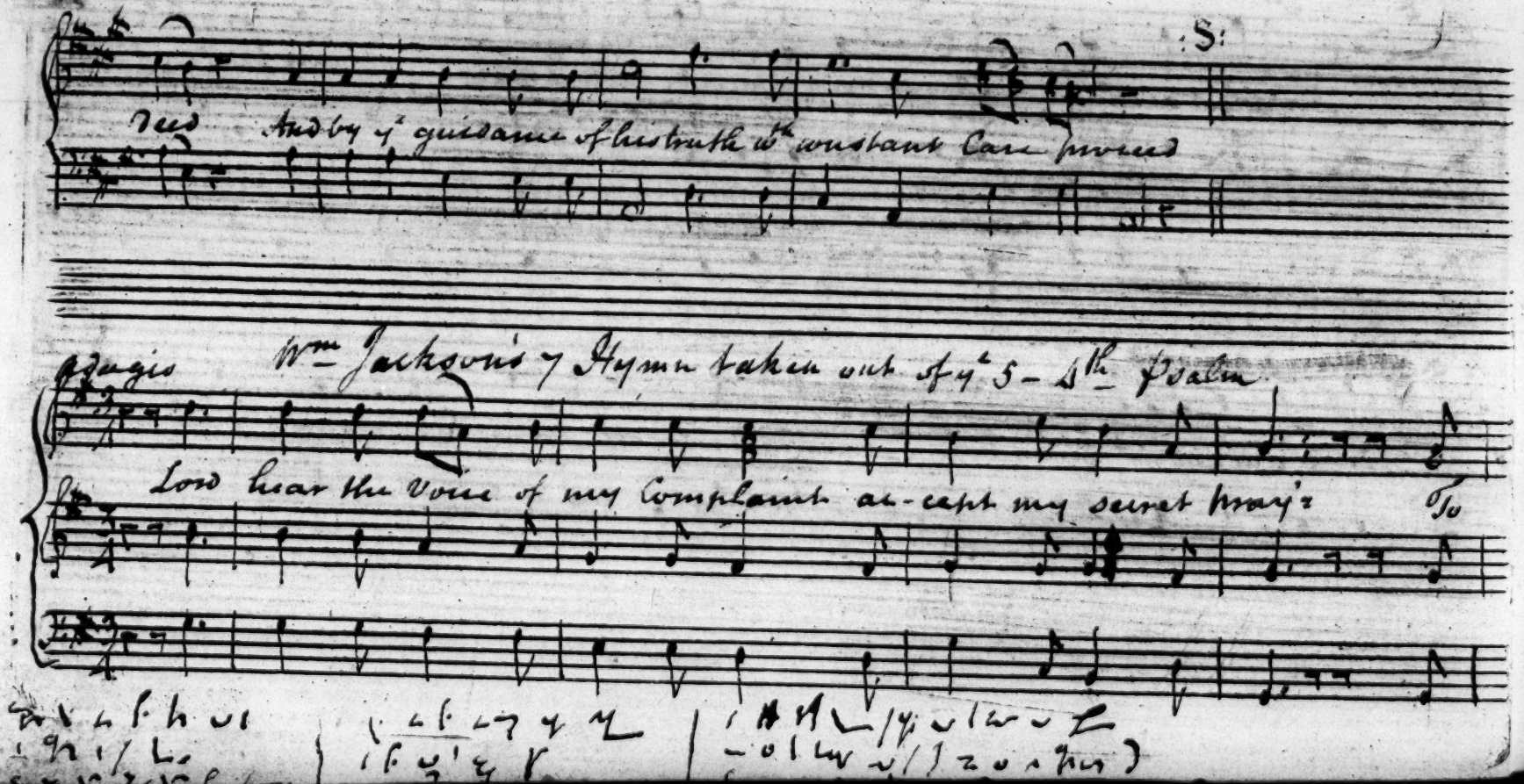
God's Commandmts stray! Thrice blest wo keep his righteous Laws & shan each wicked

:S:

Deed And by ye guidance of his truth wth constant Care proceed

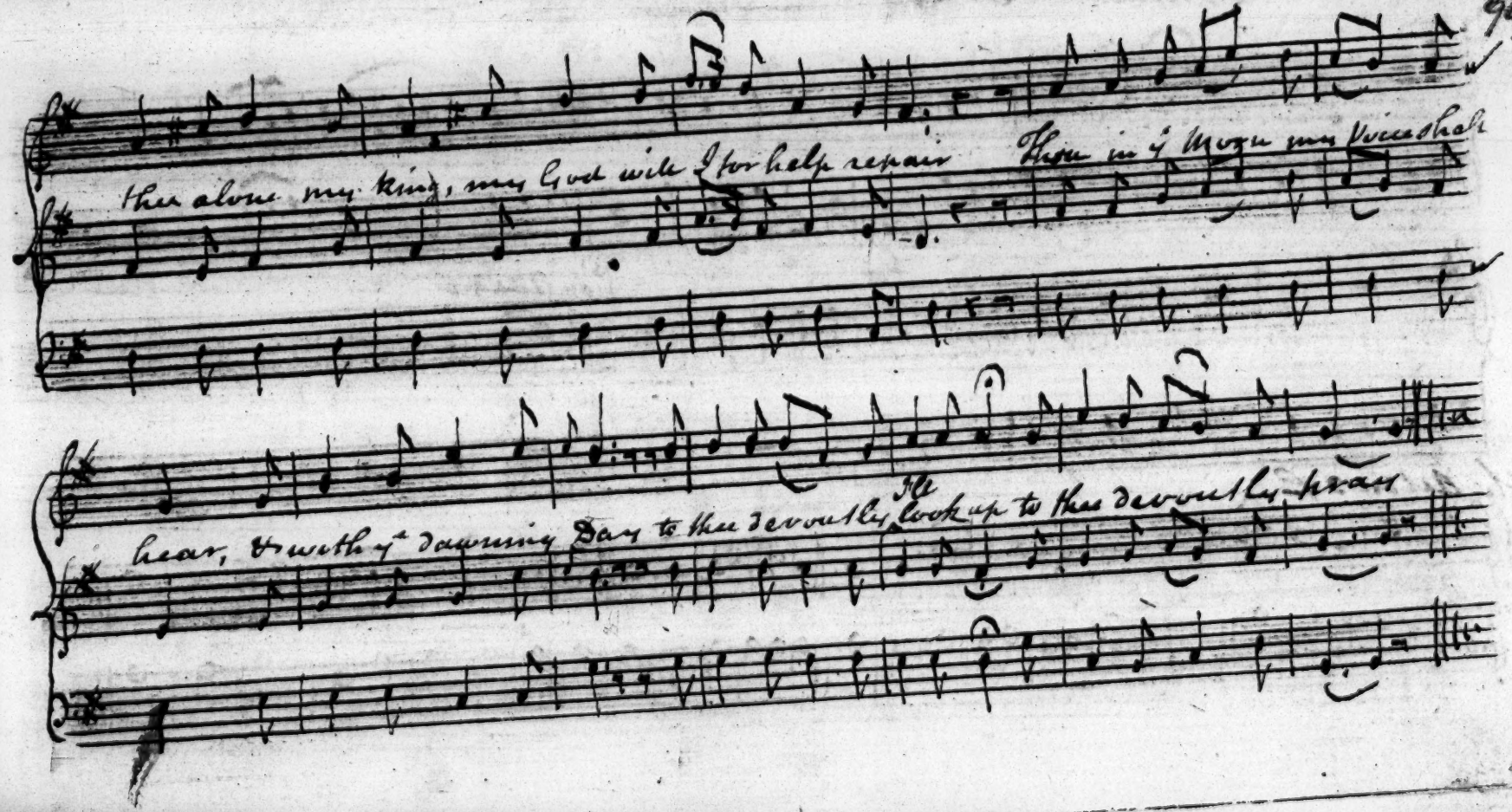
Adagio Wm Jackson's 7 Hymn taken out of ye 5 - 4th Psalm

Lord hear the Voice of my Complaint ac-cept my secret pray'r To



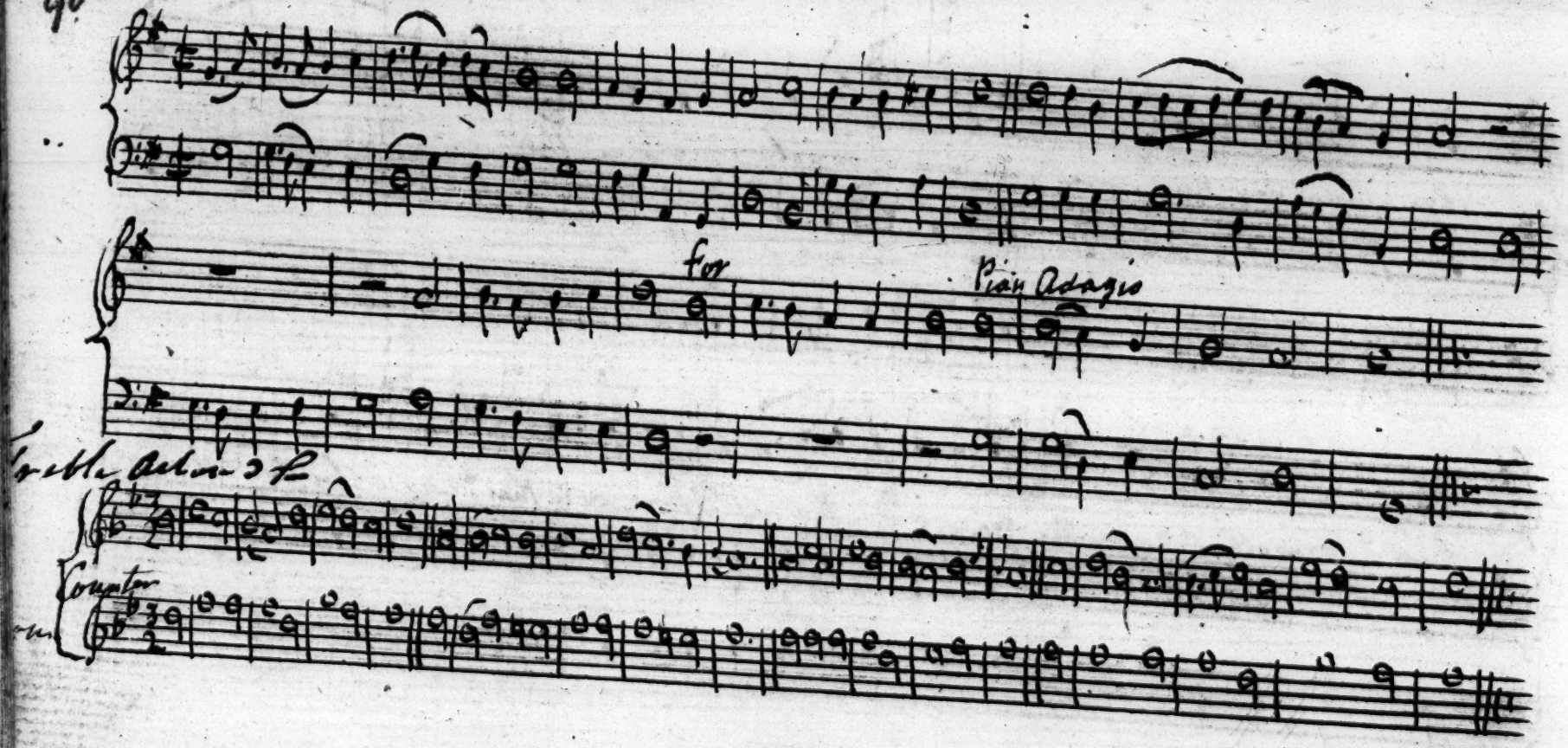
thee alone my King, my God will I for help repair Thou in ye Morn my Voice shalt

hear, & with ye dawning Day to thee devoutly I'll look up to thee devoutly pray



90

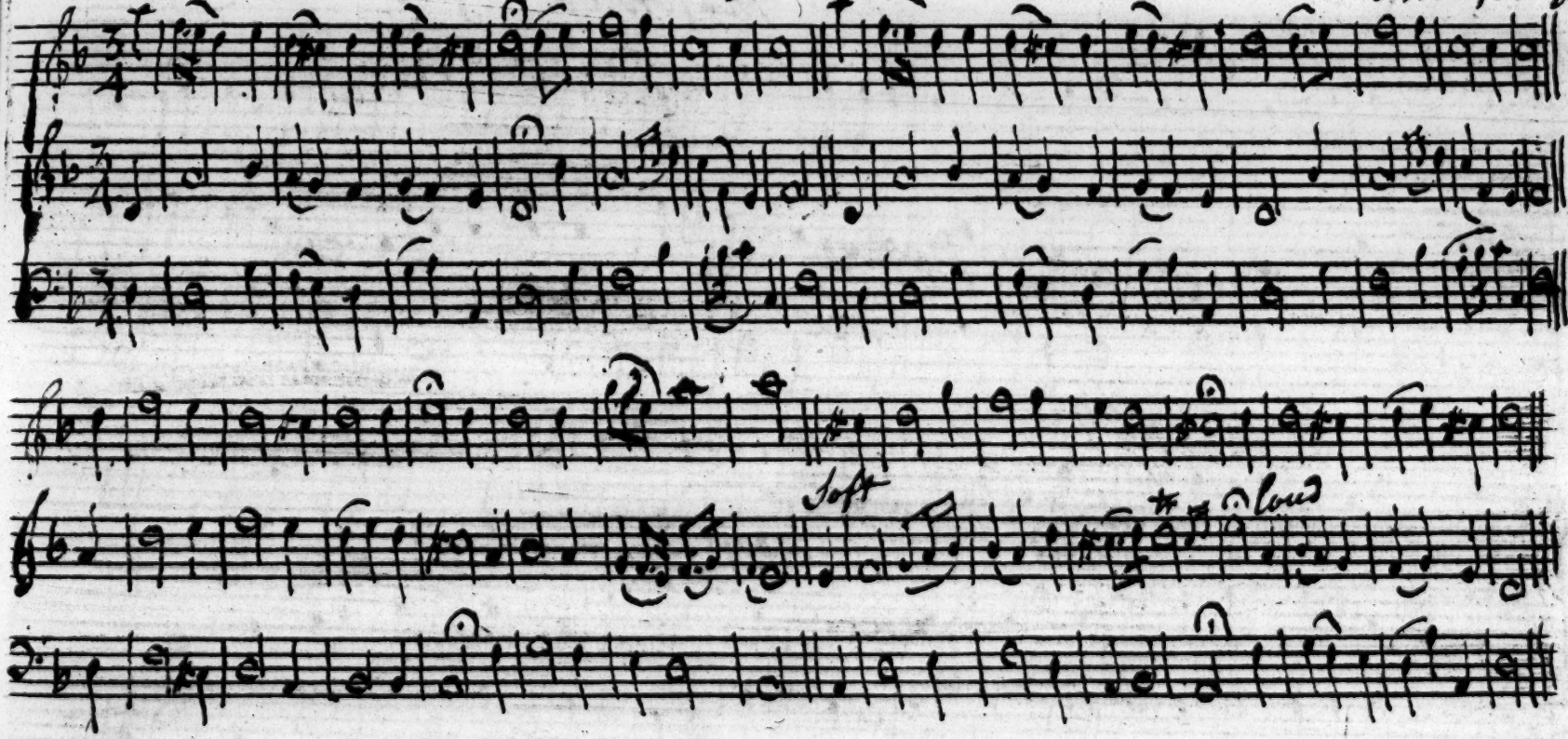
Sonnet S. M



Dorset. Hymn 90. B.2. Dr W. from Smith's published by S Major & Edn.

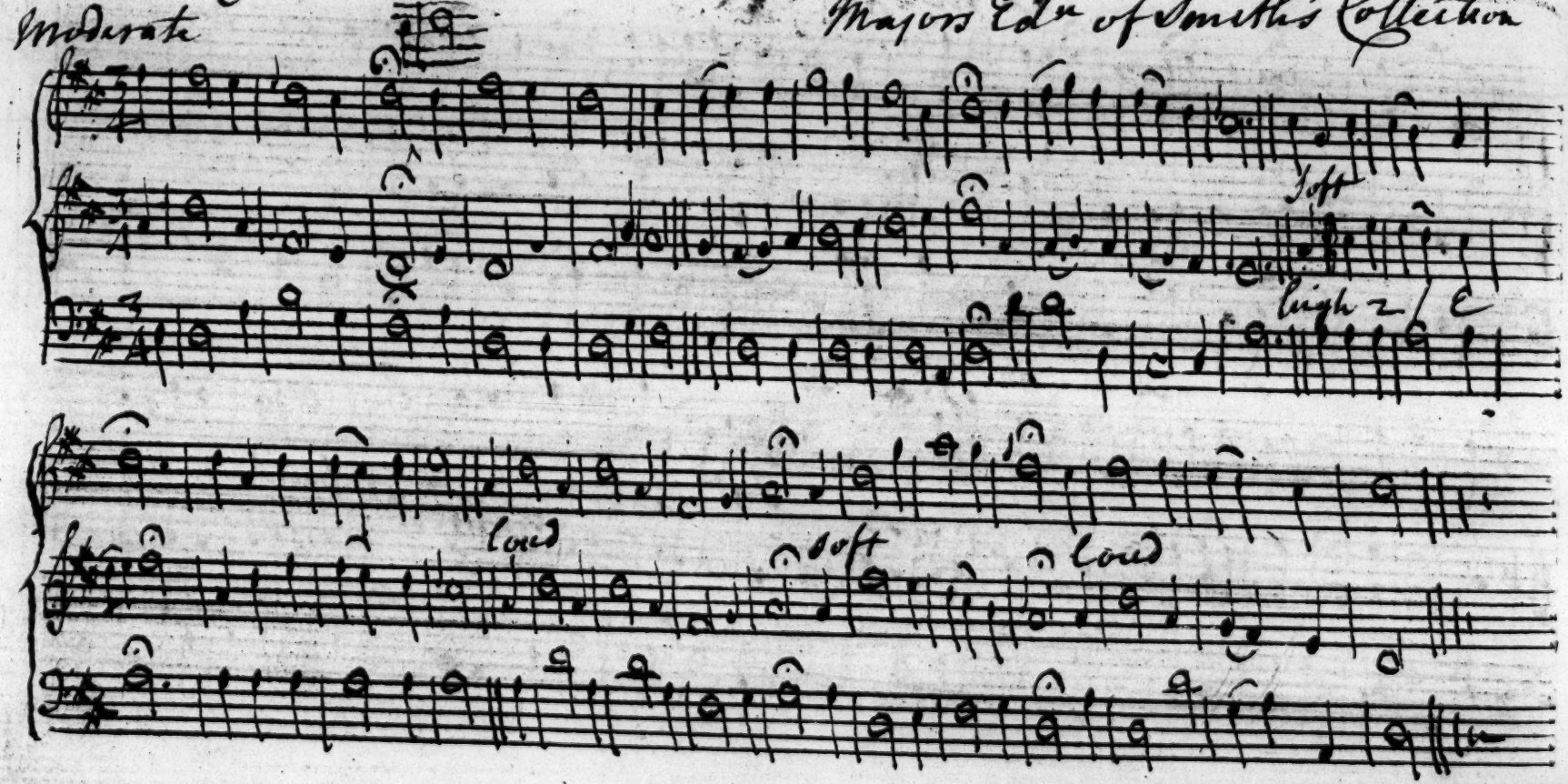
C. M. D.

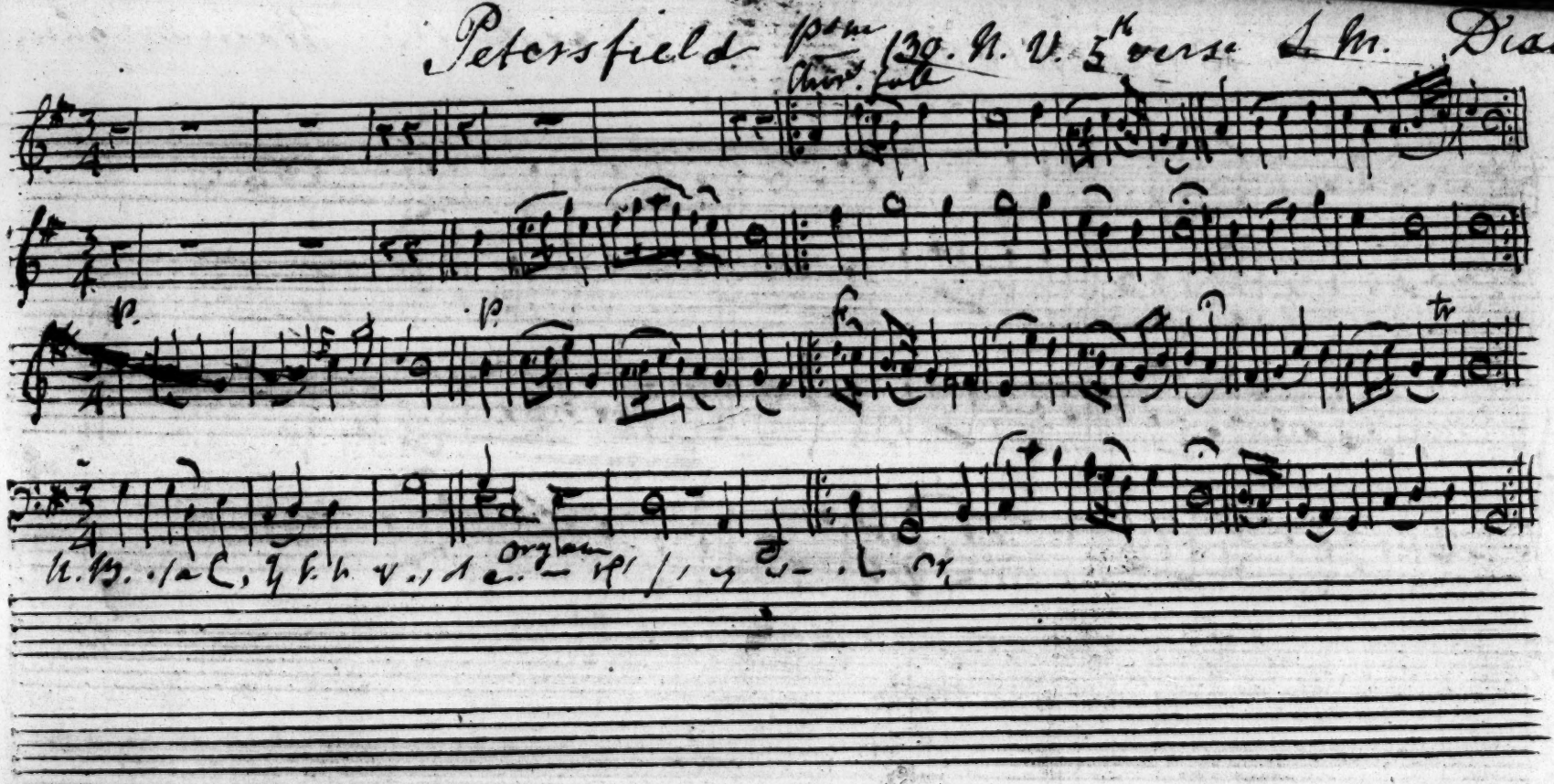
90



Pelham Psm 103. 2d Part D. W. V. M. D.

Major's Edn of Smith's Collection





Petersfield Psm 130. N. V. 5th verse S. M. Dixon G 90

90m

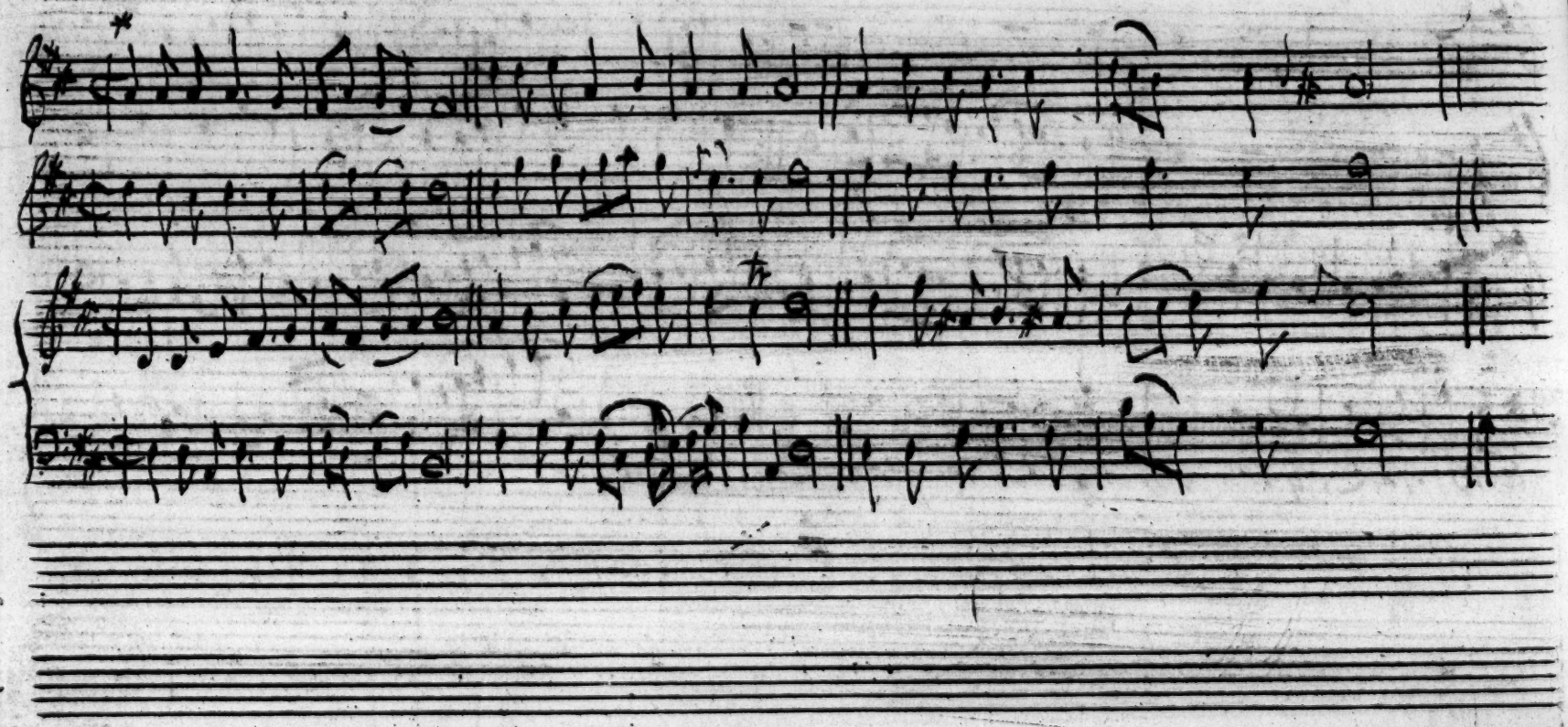
Chor. full

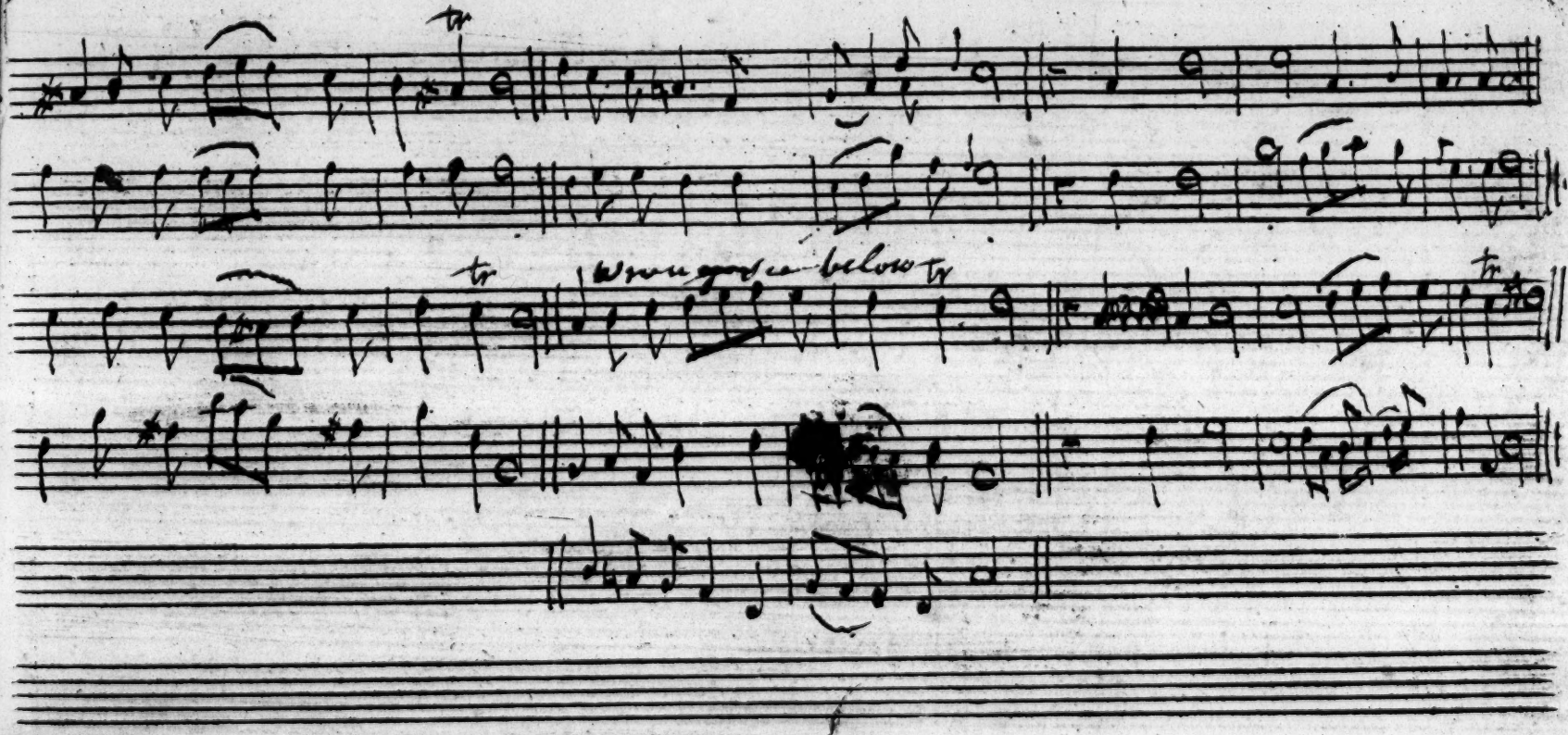
p. p. f. tr

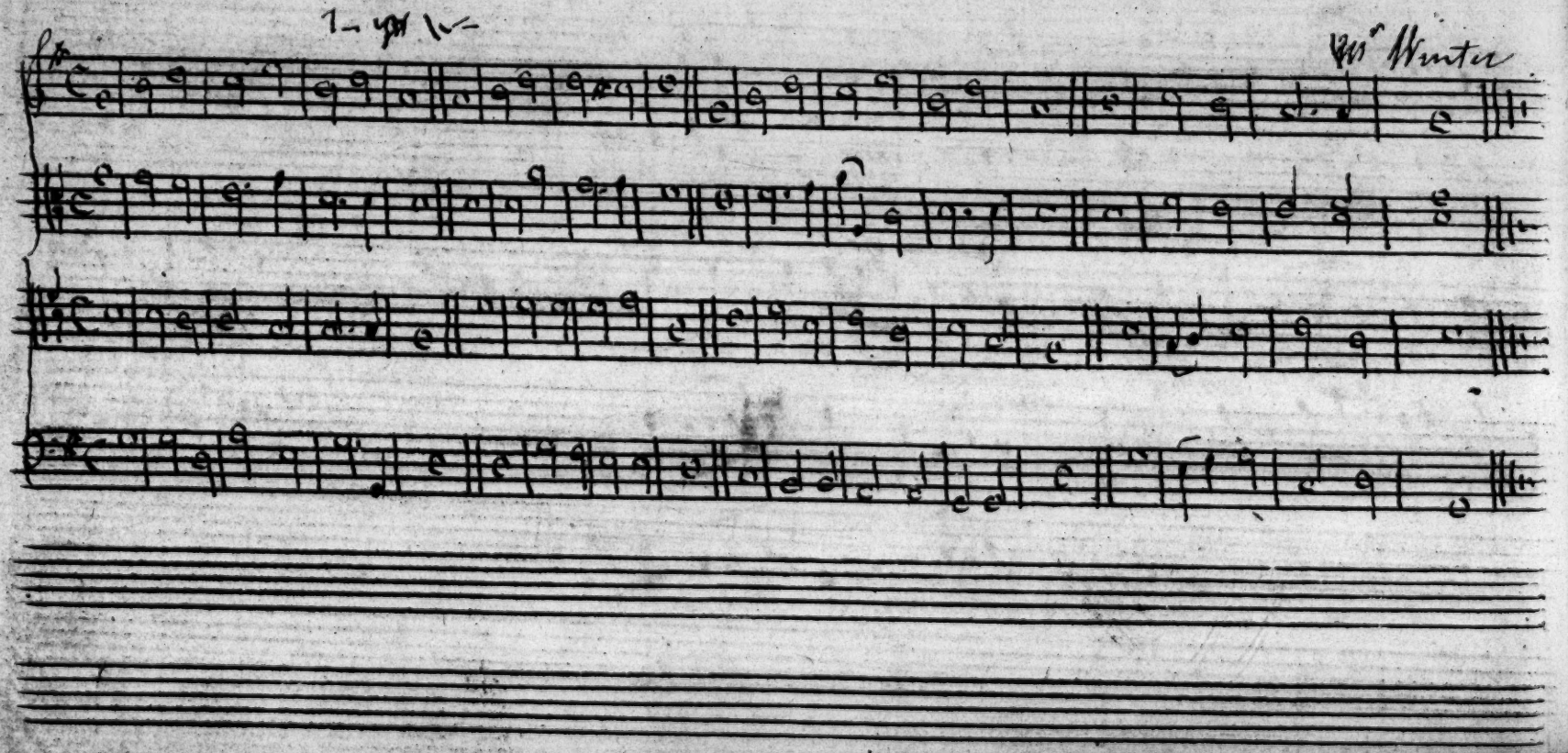
Organ

90n

Brampton Psm 91. No. as the 113 Wainwright




tr
tr
Wrong grace below
tr
tr


Vni Winter

Supplement.

Common Metre.

Cambridge - - - - - - 91
Gainſborough - - - - - 91
Hudderſfield - - - - - 92
Michaels S^{t} - - - - 92
Milton Great - - - - - 93

Short Metre.

Henley - - - - - - - 94
Manſfield - - - - - - 95
Mount Ephraim Chaple - 96

Long Metre.

Bramcoate - - - - - - 96
Lebanon - - - - - - - 97
Marks S^{t} - - - - - - 97
New Court - - - - - - 98
Portugal - - - - - - - 99
Wareham - - - - - - - 99
Wells - - - - - - - - 100
Pſalm 100 - - - - - 100

Particular Metre.

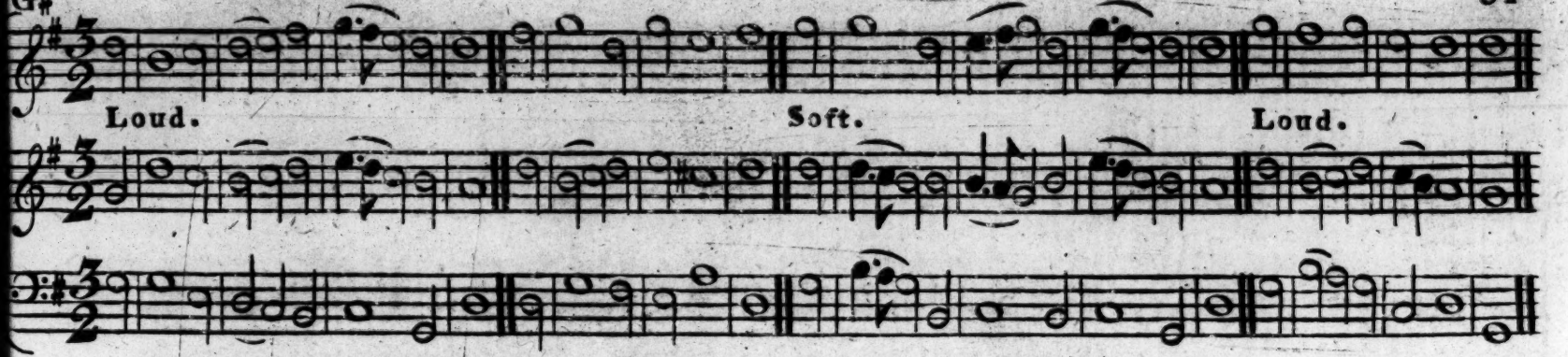
Bethesda - - - - - - 102
Clapham - - - - - - 103

An Anthem taken out of the 117 Pſalm - - - 105

An Anthem taken out of the 98 Pſalm - - - 109

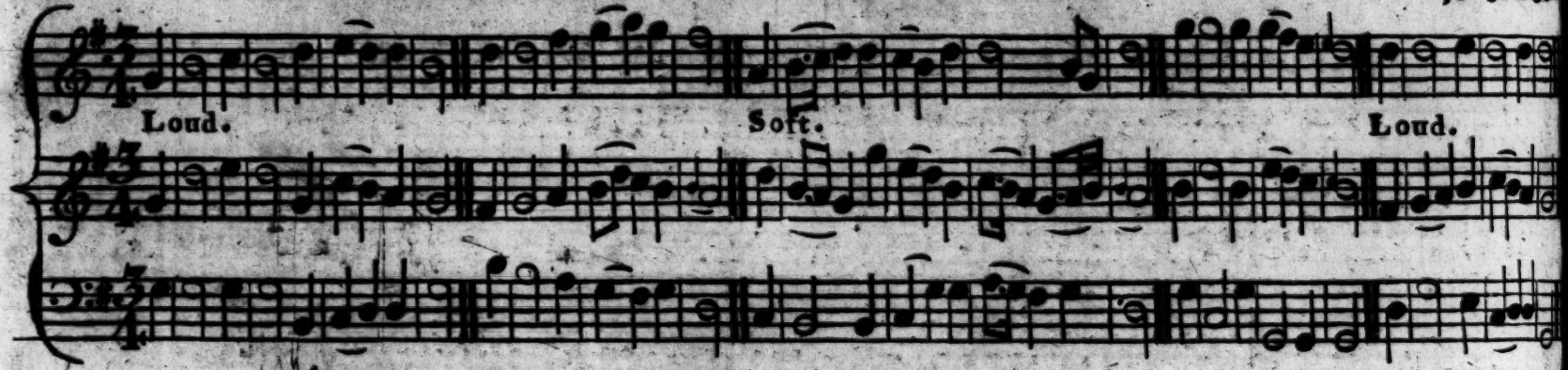
Darby - - - - - - - 120

CAMBRIDGE. Psalm 66. Dr W. C.M.

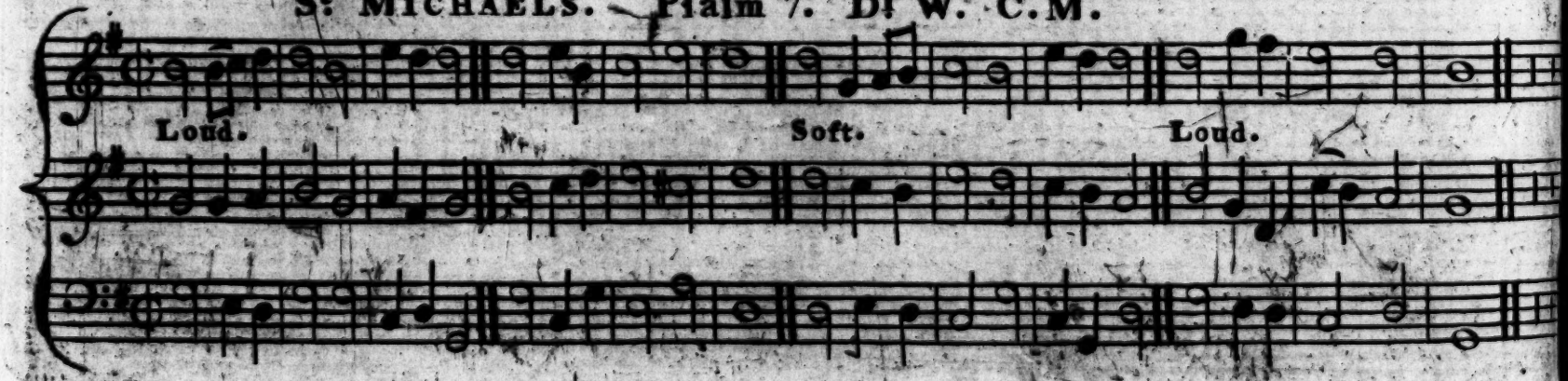


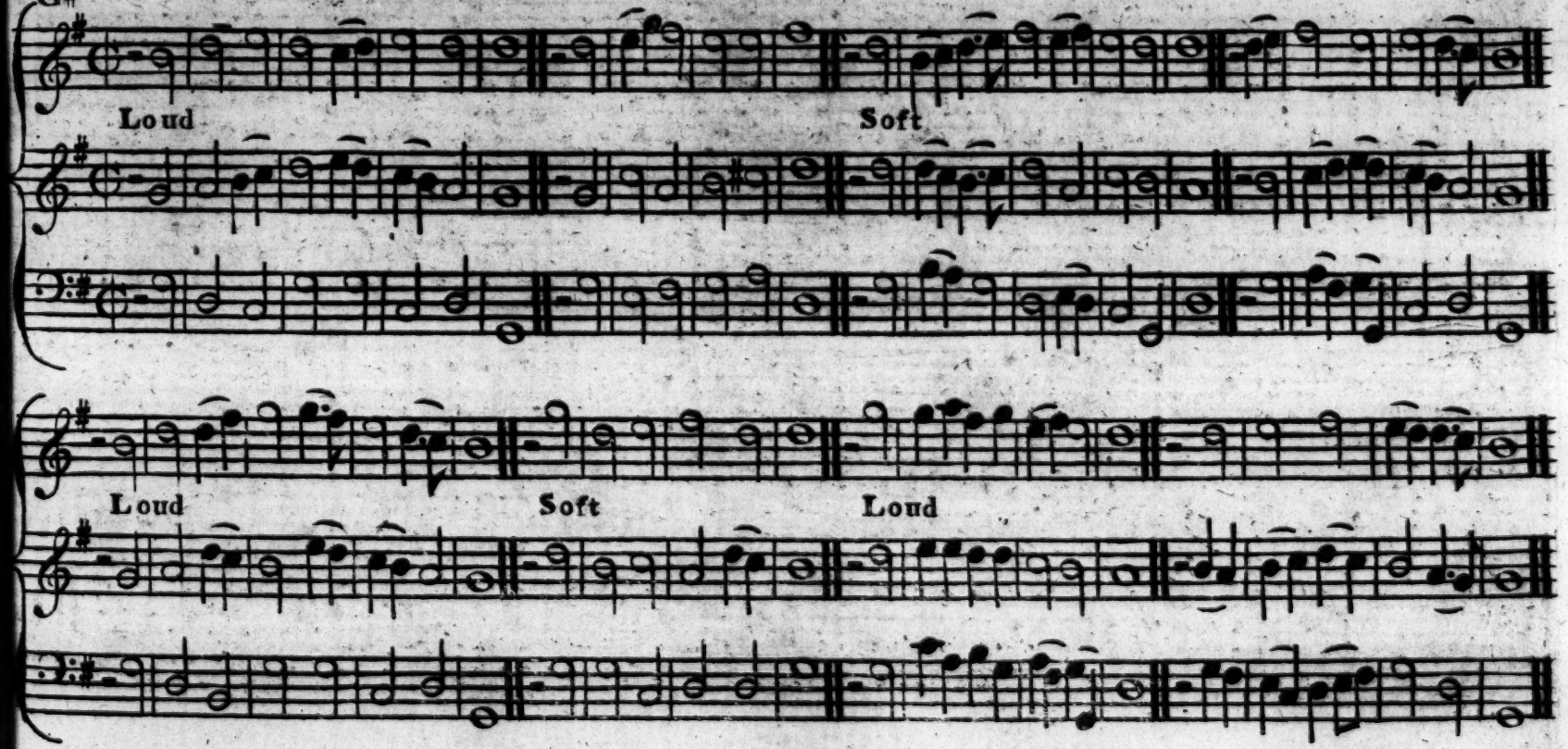
GAINSBOROUGH. Psalm 33. Dr W. C.M.

Huddersfield. Psalm 89. Dr W. C.M.



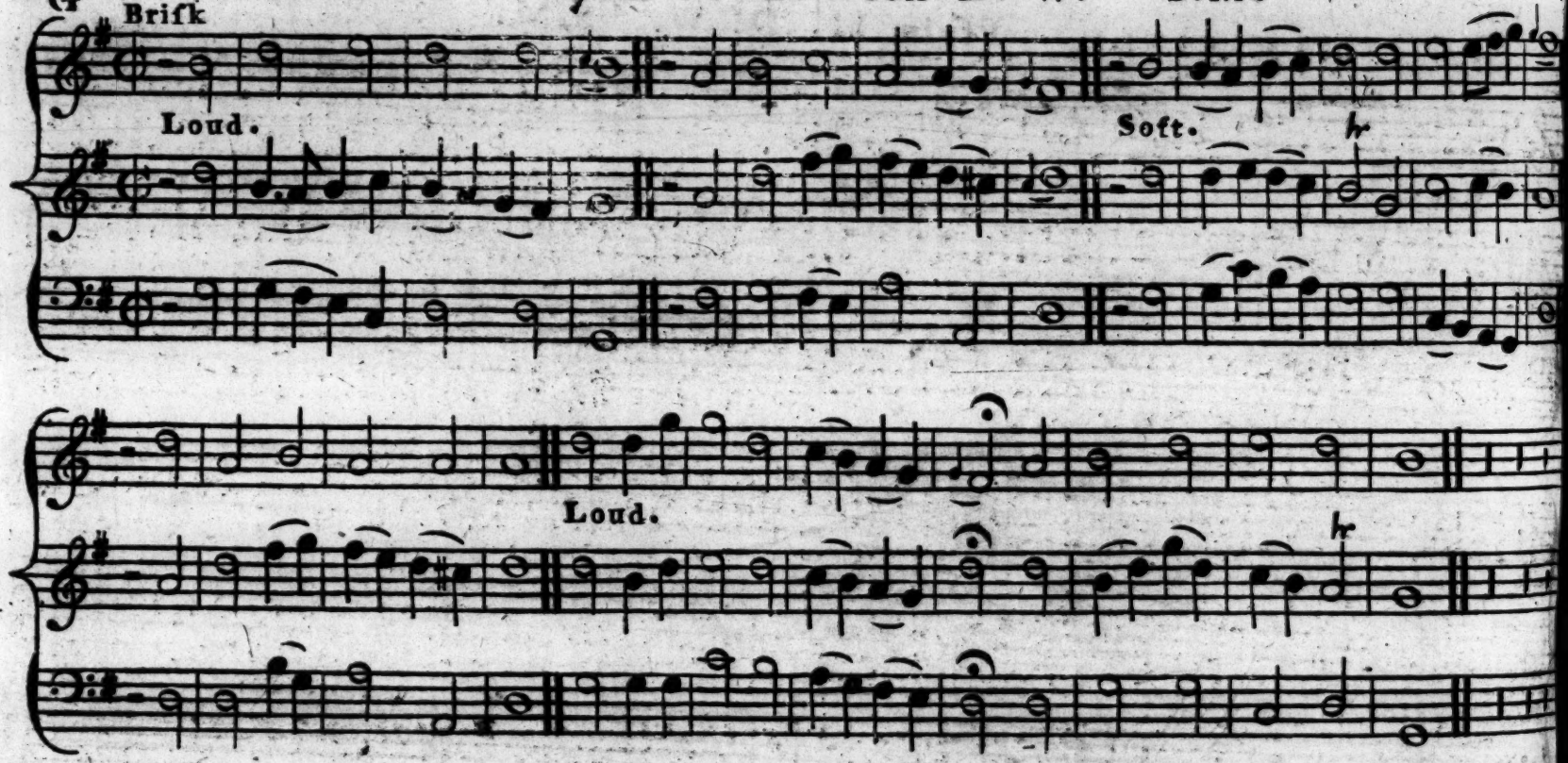
St Michaels. Psalm 7. Dr W. C.M.



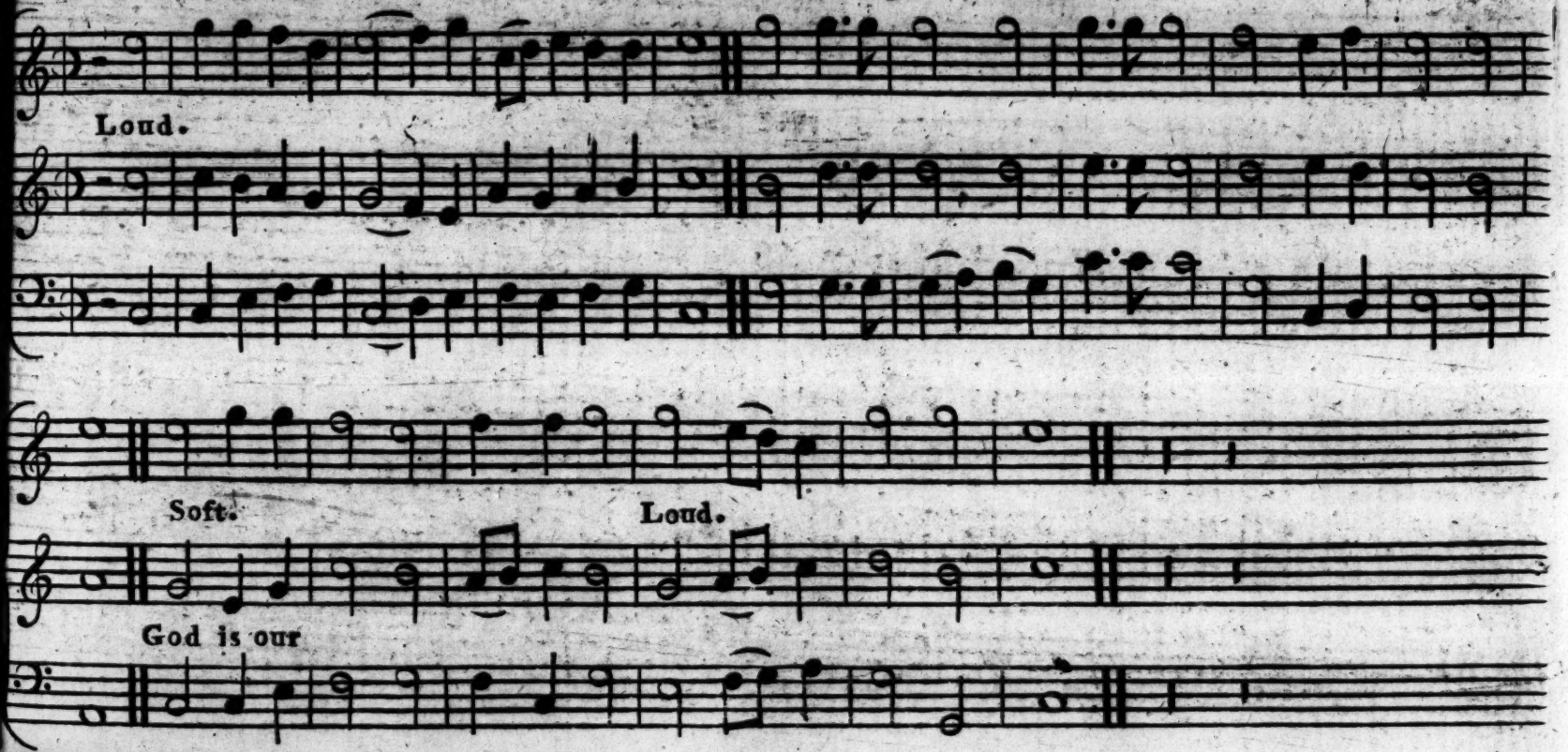

G#
Loud
Soft
Loud
Soft
Loud

G

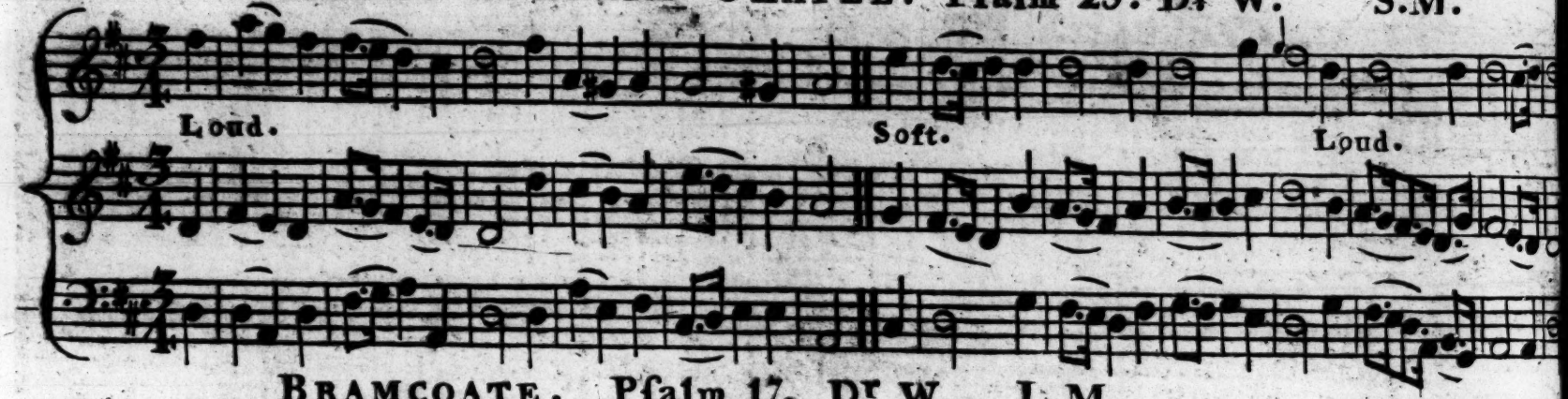
HENLEY. Hymn 84. 2d Book. Dr W. *S.M.



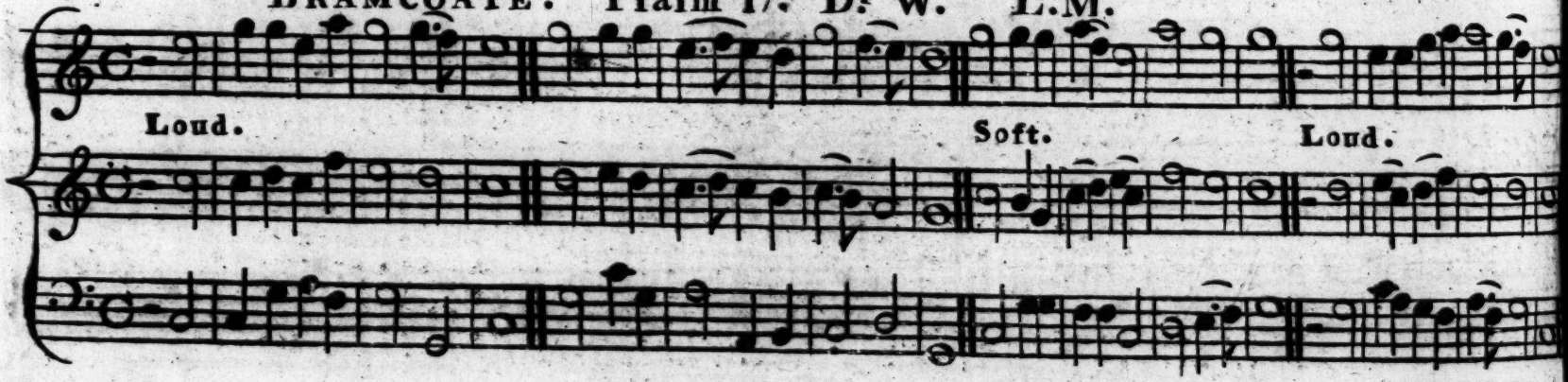
MANSFIELD. Psalm 81. Dr W. S.M.



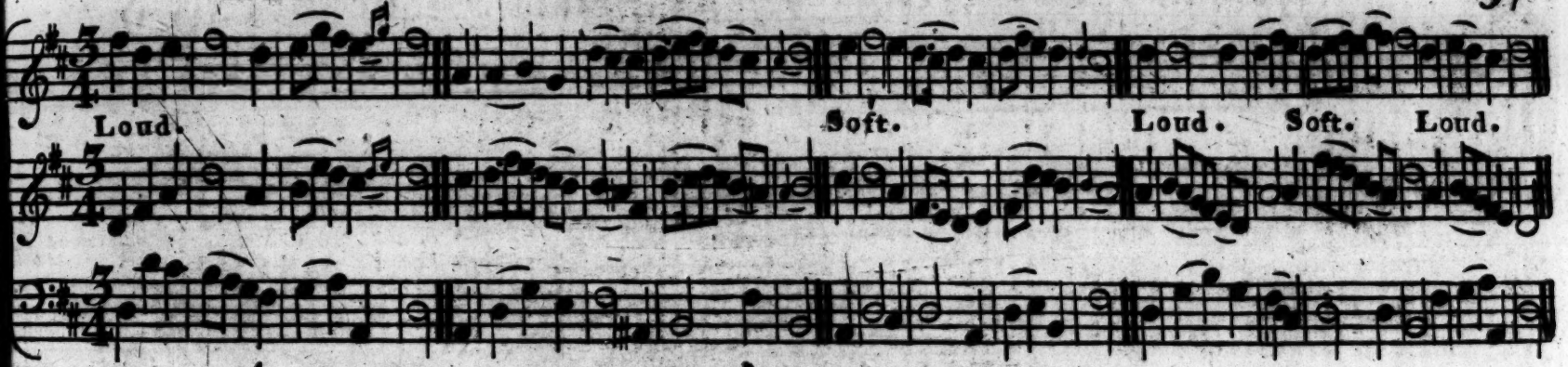
Mount Ephraim Chaple. Psalm 25. Dr W. S.M.



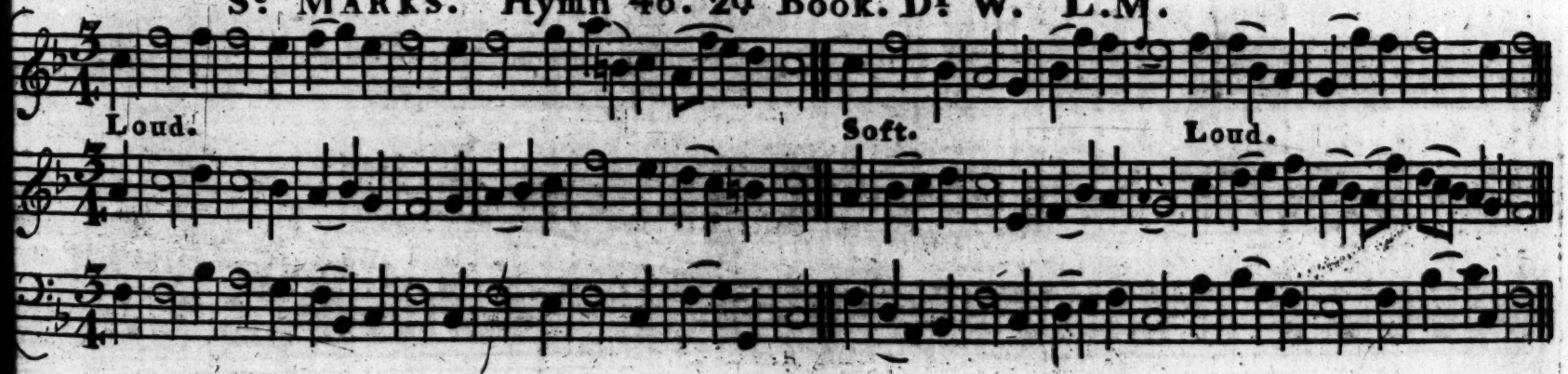
Bramcoate. Psalm 17. Dr W. L.M.



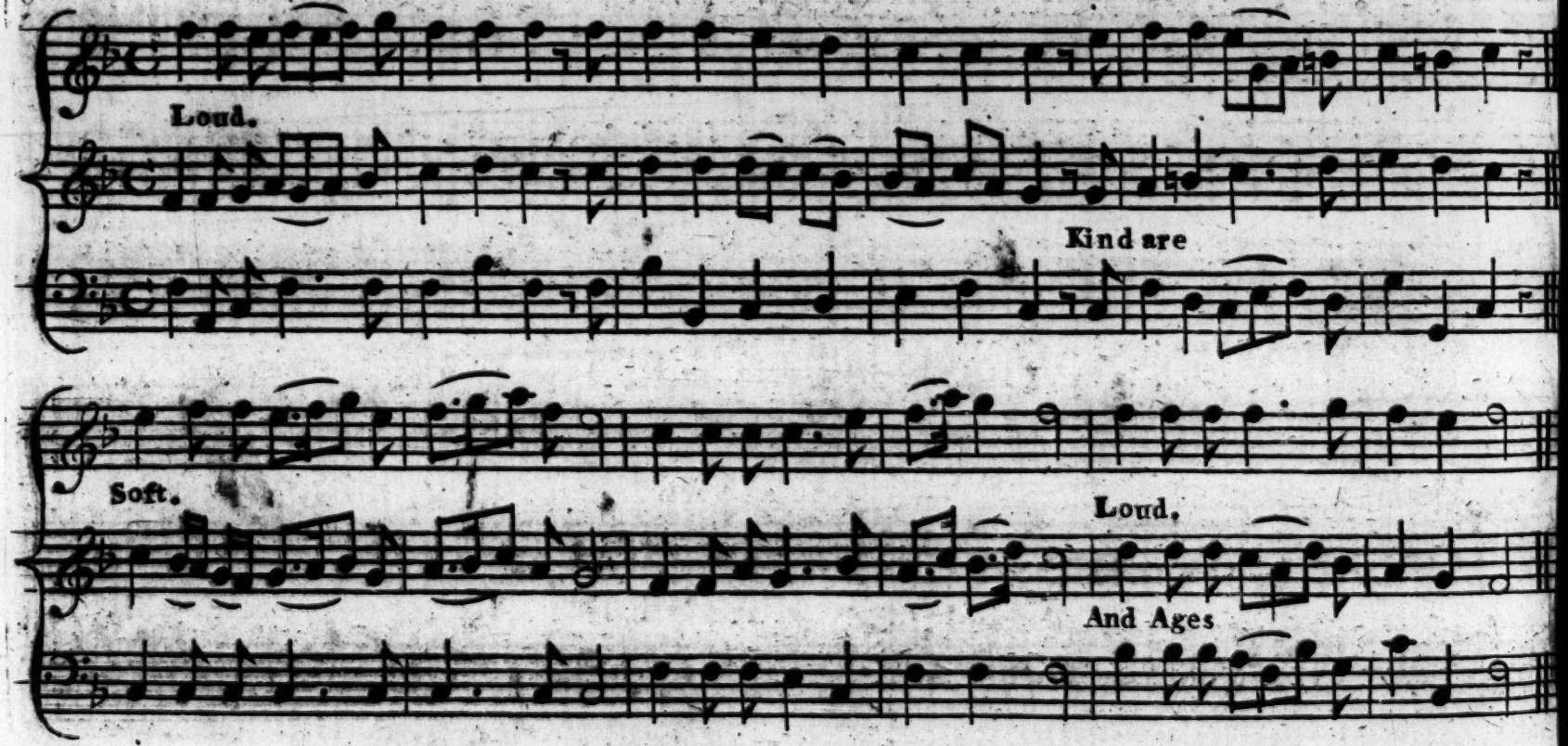
LEBANON. Psalm 135. Dr W. L.M.



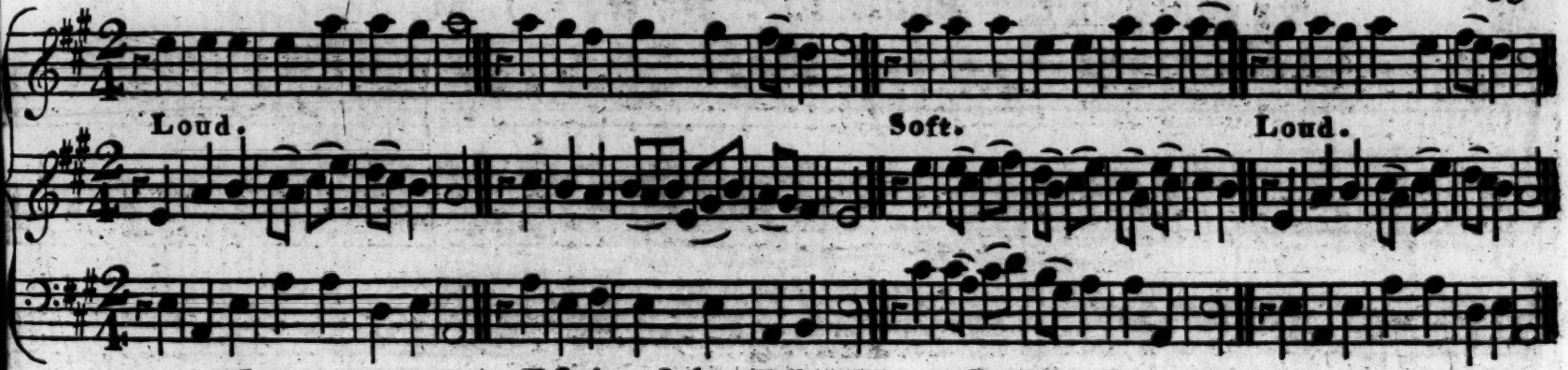
St MARKS. Hymn 46. 2d Book. Dr W. L.M.



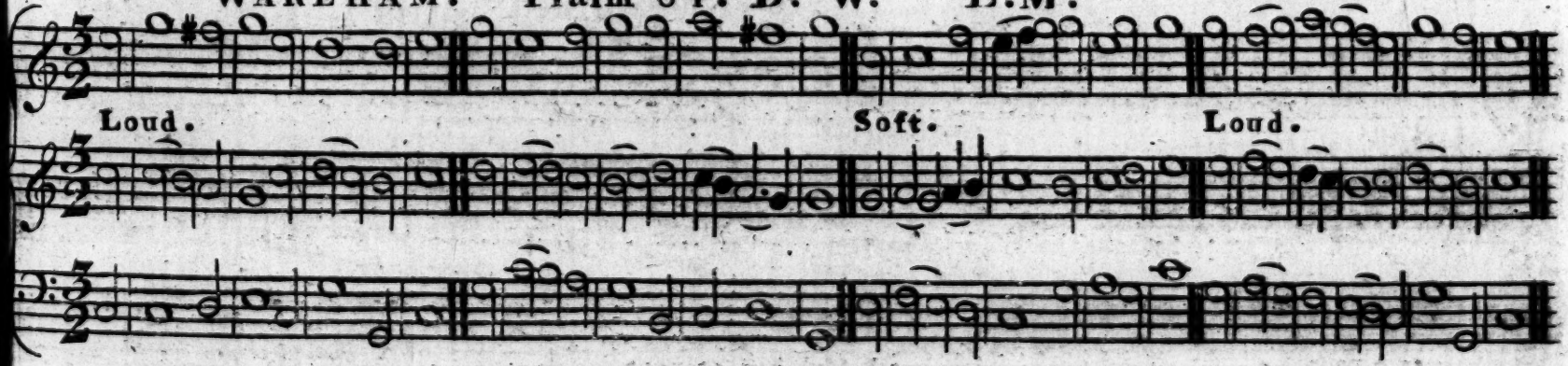
New Court. Psalm 107. Dr W. L.M.



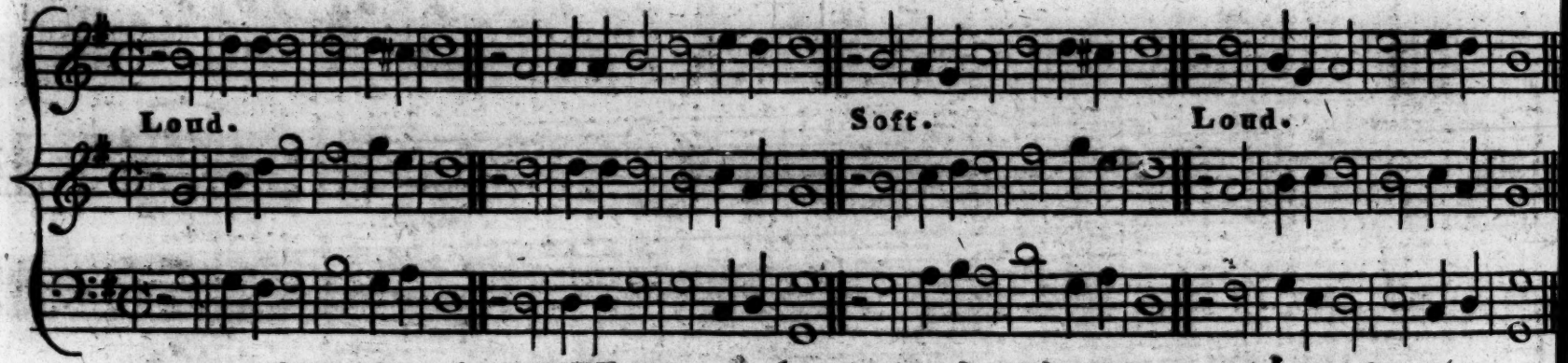
PORTUGAL. Psalm 103. Dr W. L.M.



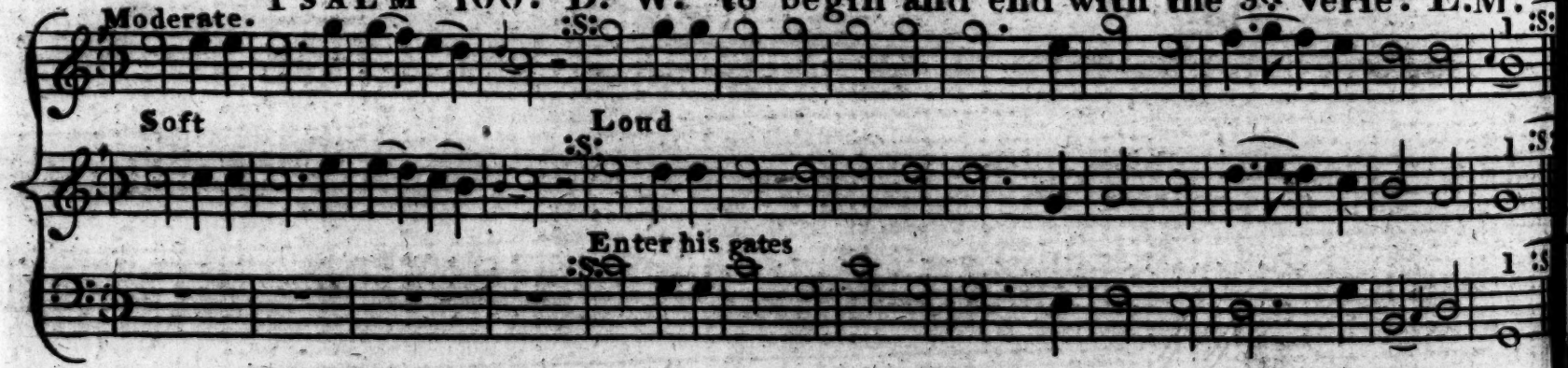
WAREHAM. Psalm 84. Dr W. L.M.

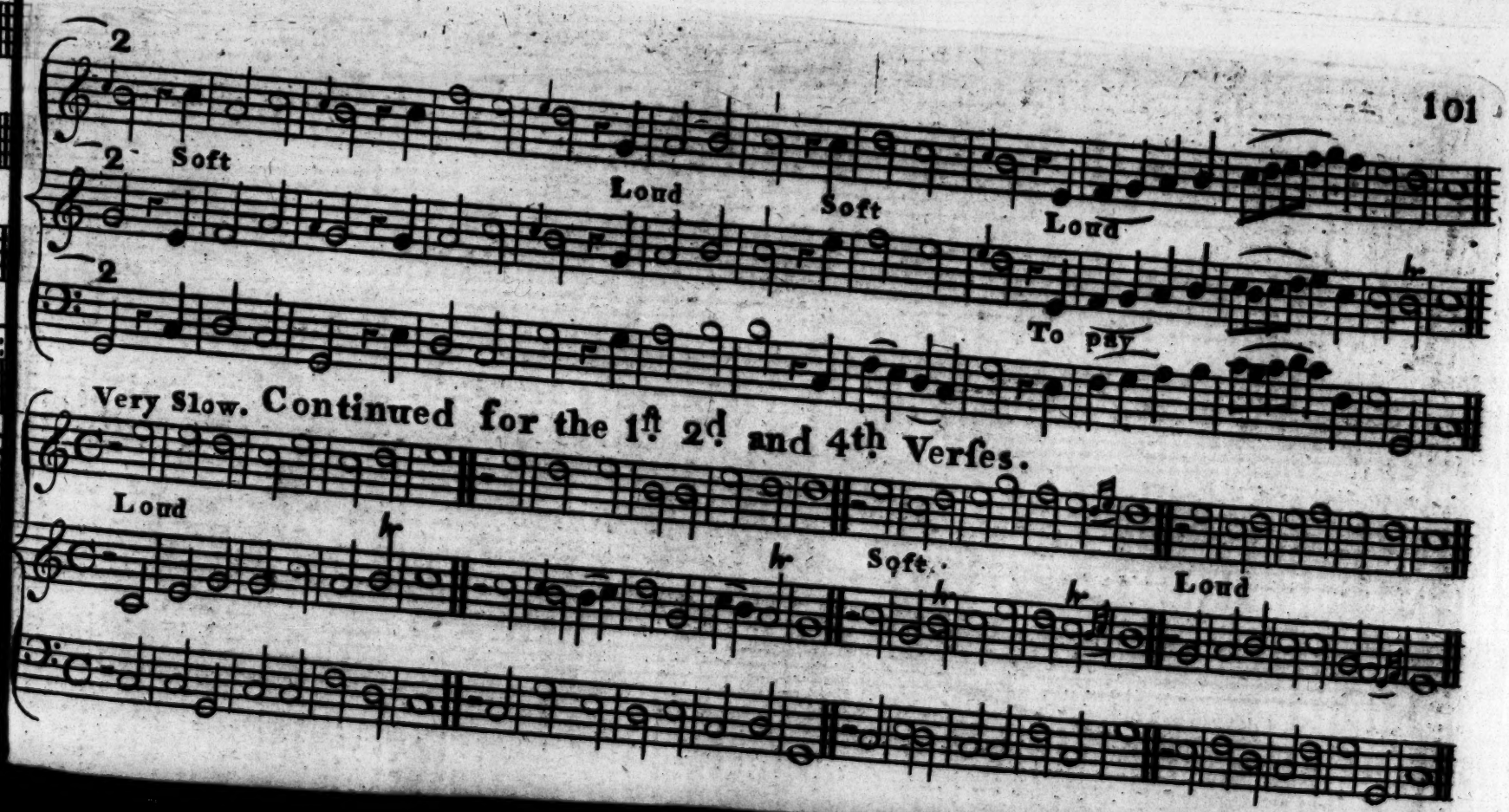


WELLS. Pſalm 36. Dr W. L.M.

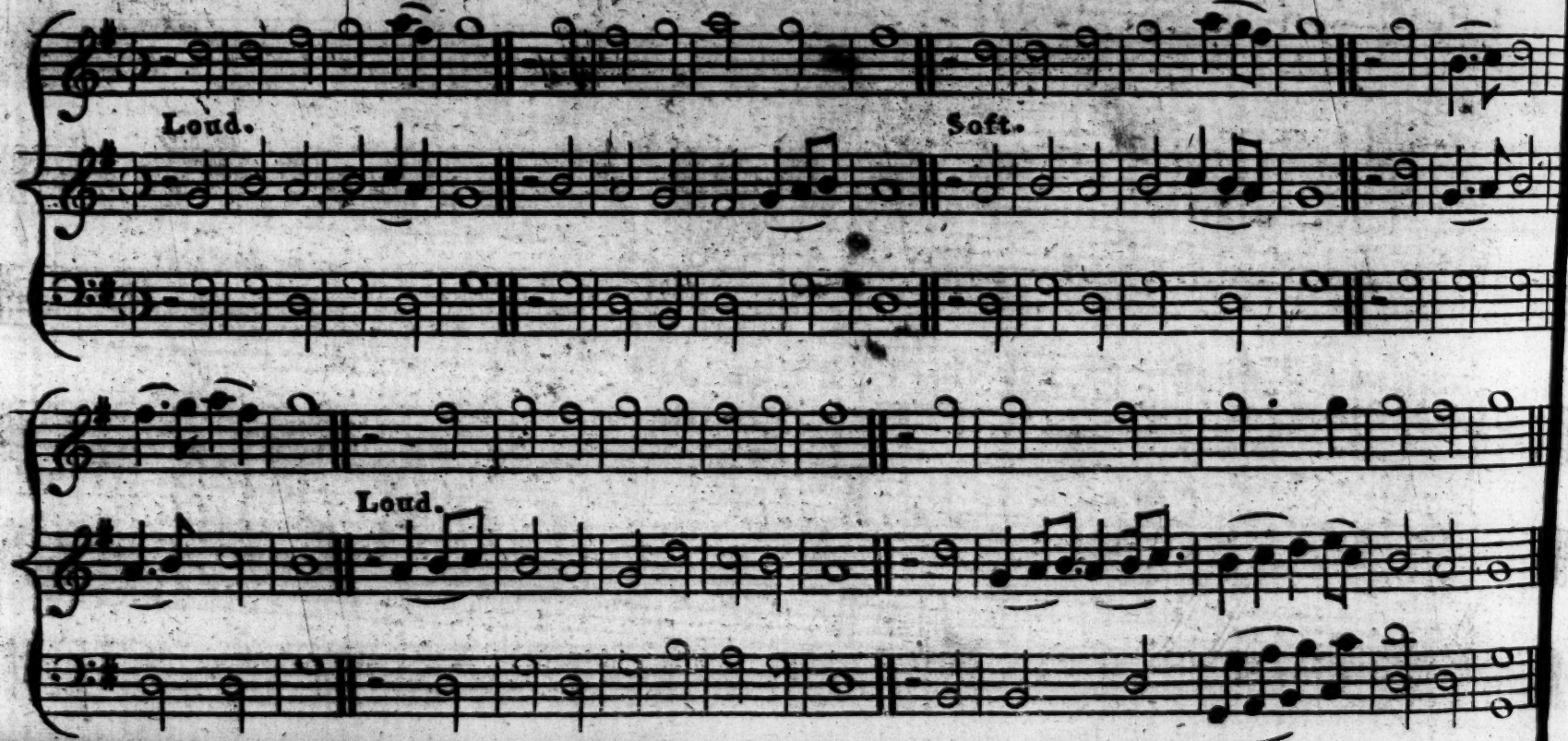


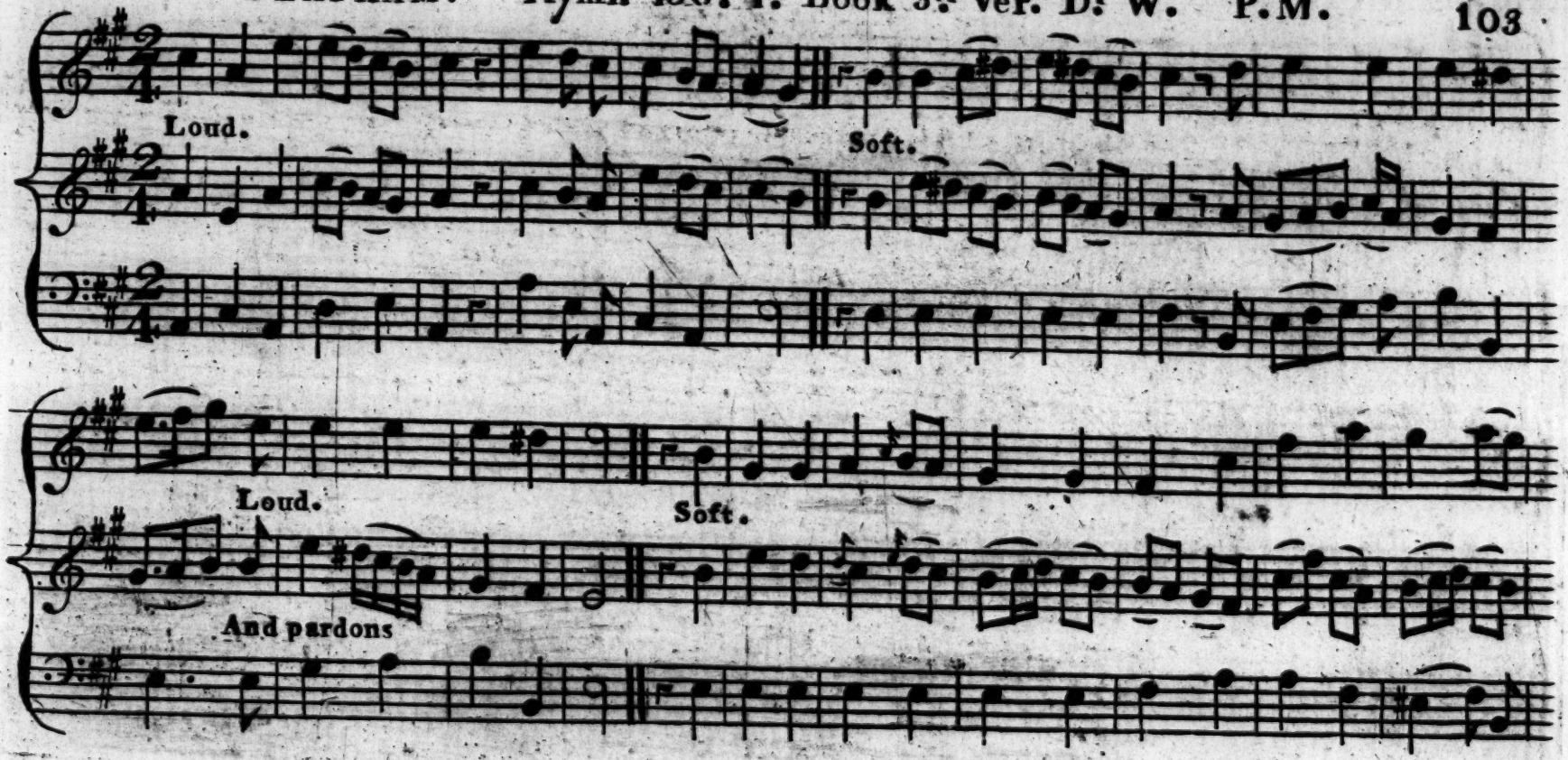
PSALM 100. Dr W. to begin and end with the 3d Verſe. L.M.

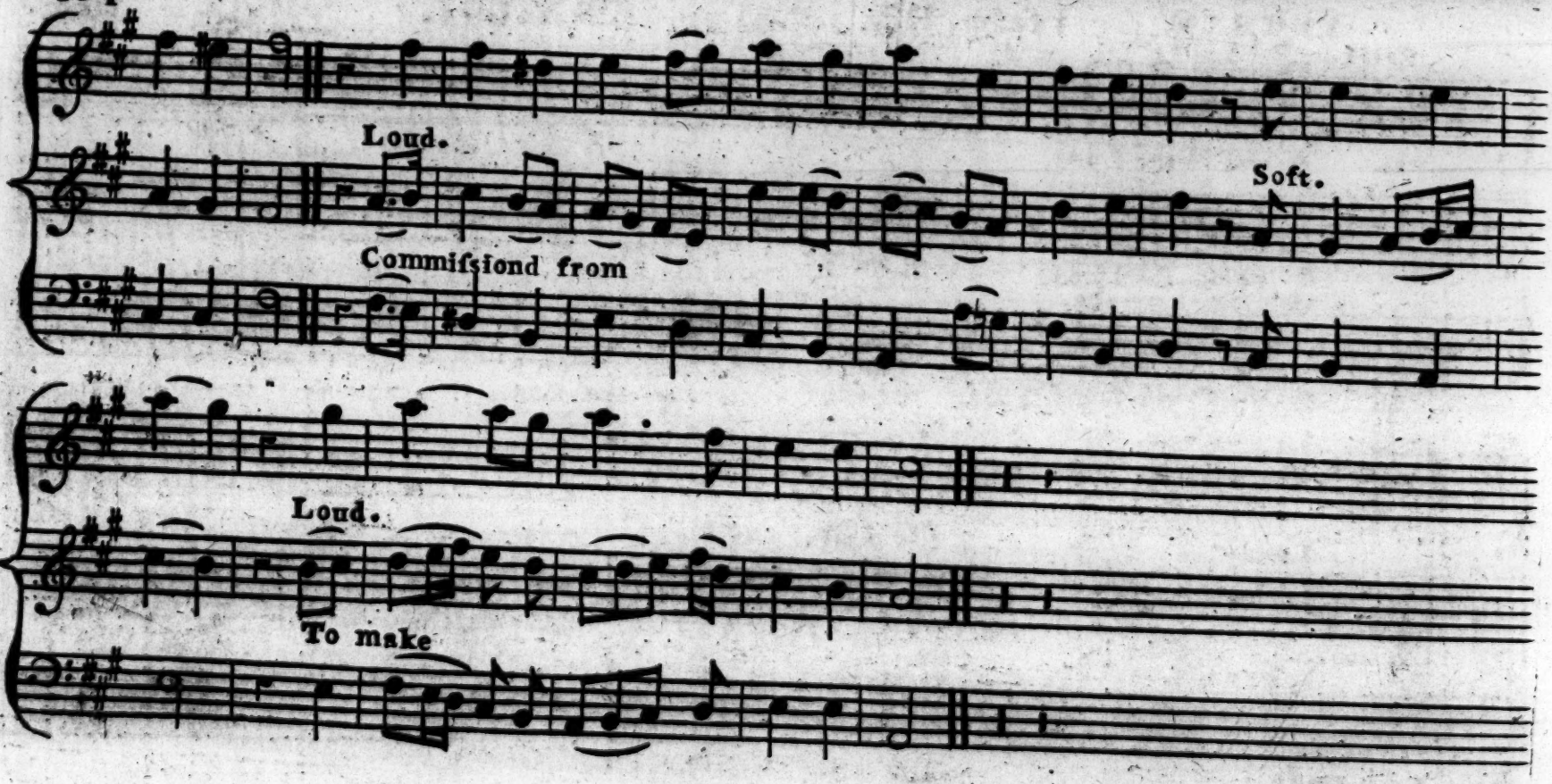


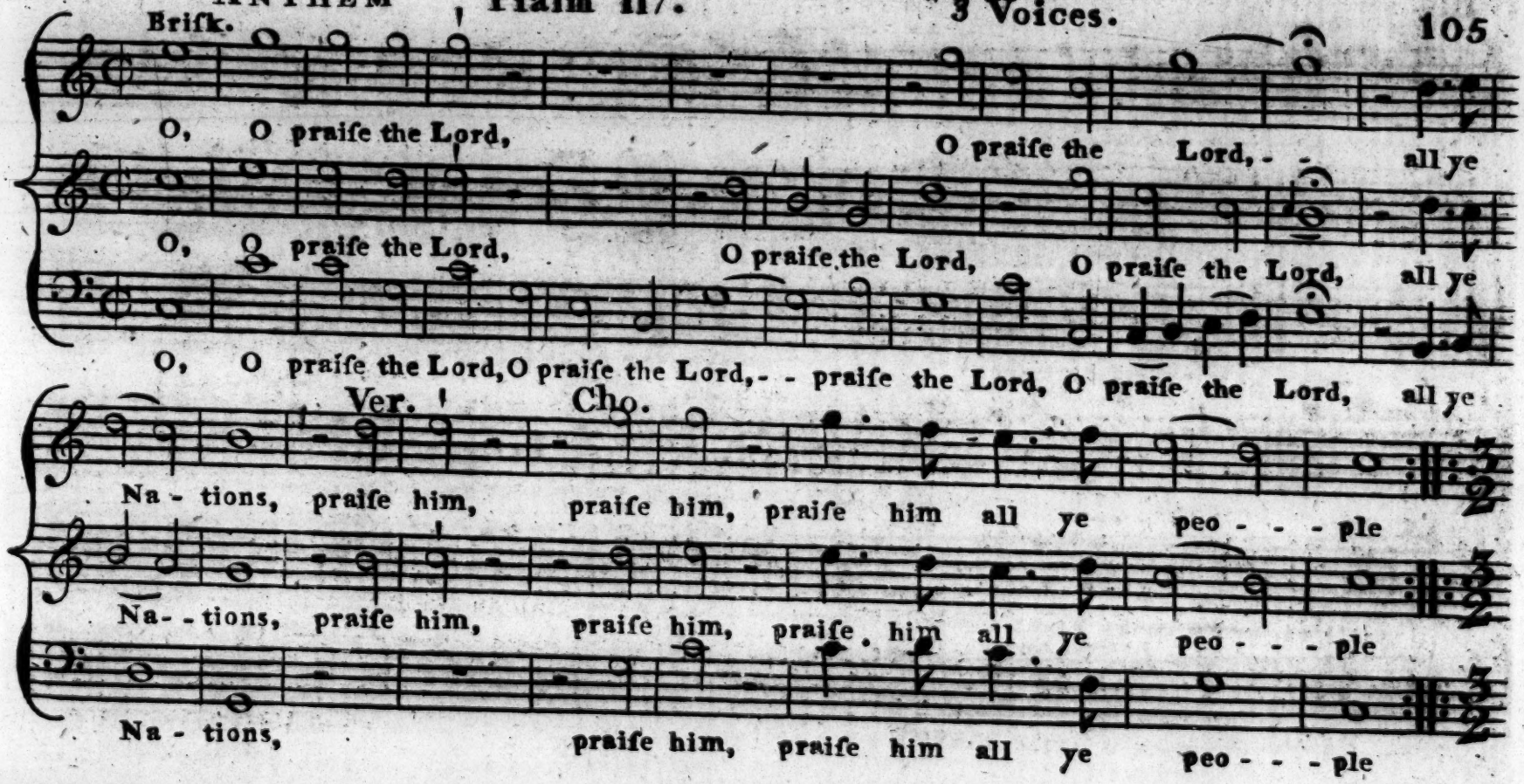

2
2 Soft
Loud
Soft
Loud
2
To pay
Very Slow. Continued for the 1st 2d and 4th Verses.
Loud
Soft
Loud

BETHESDA. Psalm 84. Dr W. P.M.




Loud.
Soft.
Loud.
Soft.
And pardons


Loud.
Soft.
Commiſsiond from
Loud.
To make


Briſk.
O, O praiſe the Lord, O praiſe the Lord, - - all ye
O, O praiſe the Lord, O praiſe the Lord, O praiſe the Lord, all ye
O, O praiſe the Lord, O praiſe the Lord, - - praiſe the Lord, O praiſe the Lord, all ye
Ver.
Cho.
Na - tions, praiſe him, praiſe him, praiſe him all ye peo - - - ple
Na - - tions, praiſe him, praiſe him, praiſe him all ye peo - - - ple
Na - tions, praiſe him, praiſe him all ye peo - - - ple

Tenderly.

For his merci-ful kindneſs, For his merciful kindneſs, his merciful, his merciful, his

For his merciful kindneſs, his merciful, his merciful, his

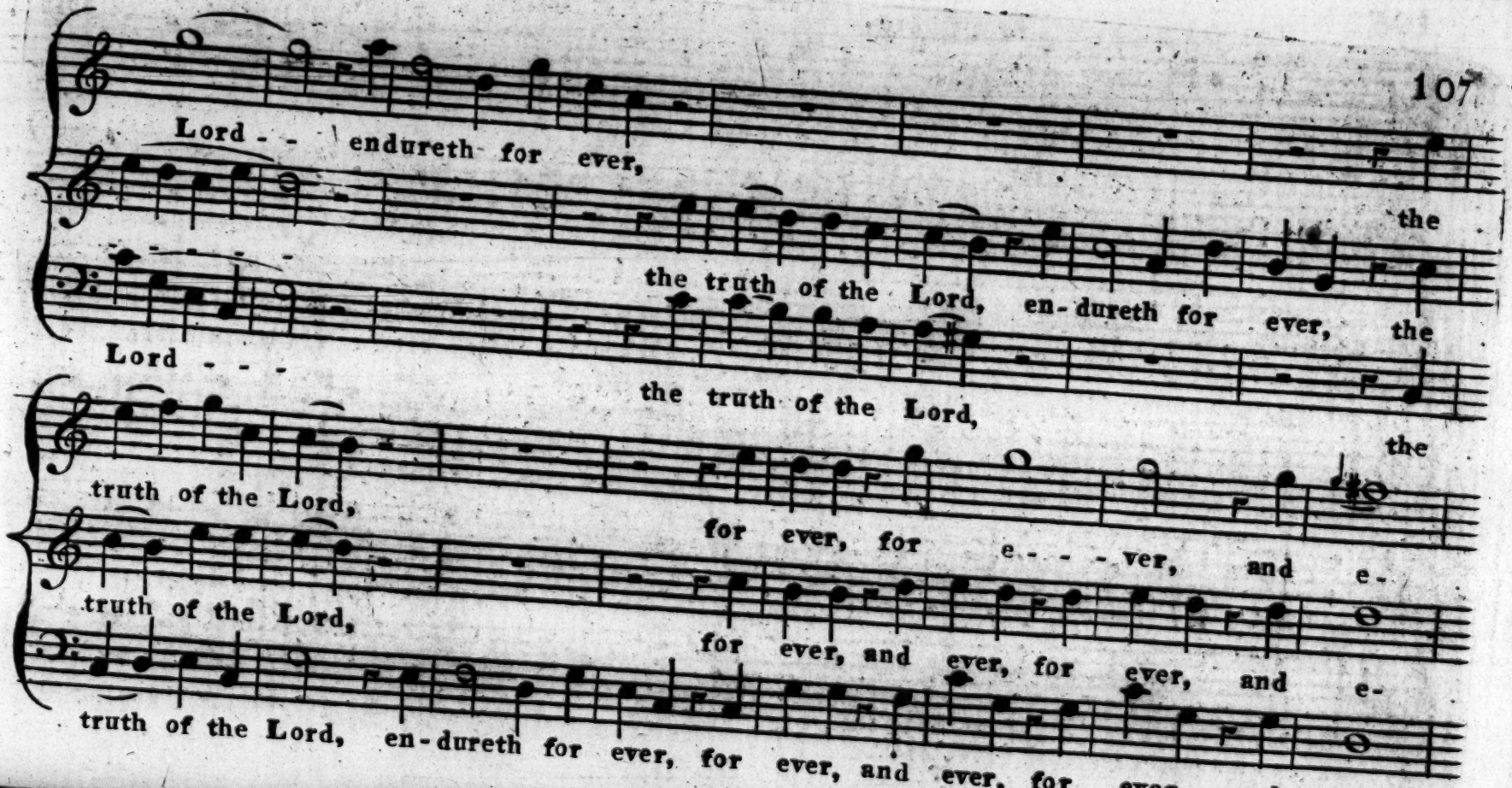
For his merciful kindneſs, his merciful, his

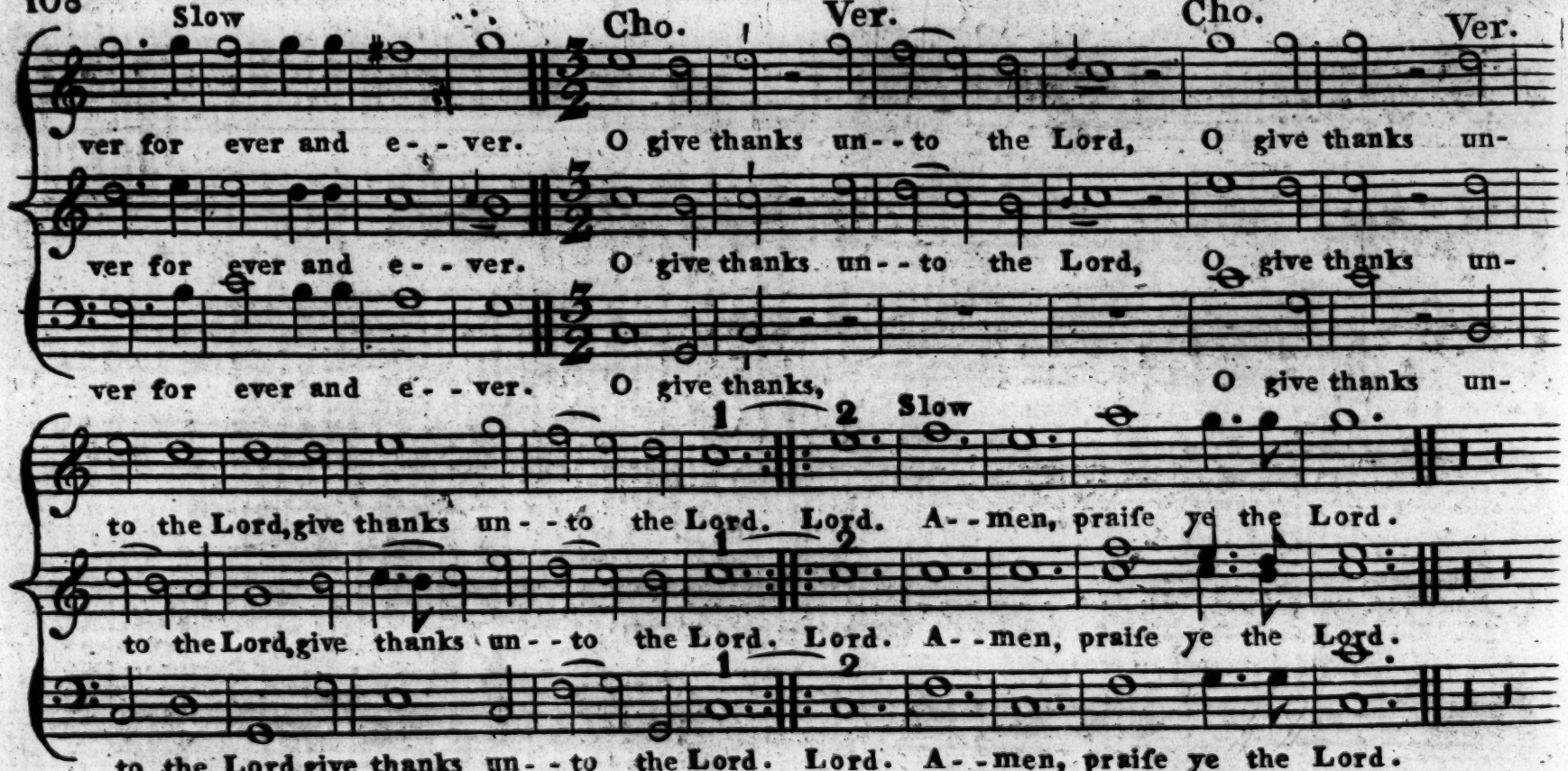
Moderate

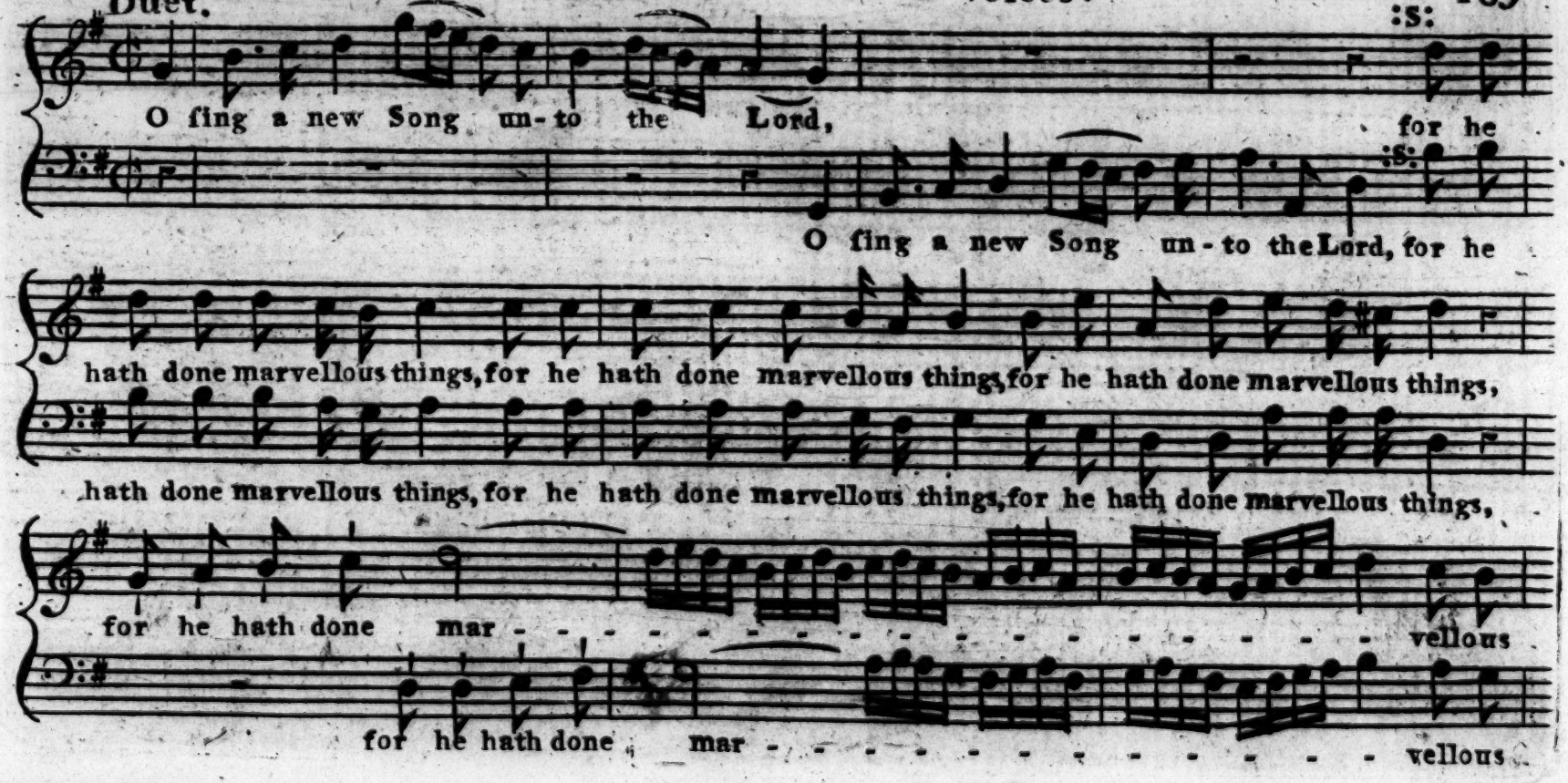
merciful kindneſs is great towards us; and the truth of the Lord, - - - - of the

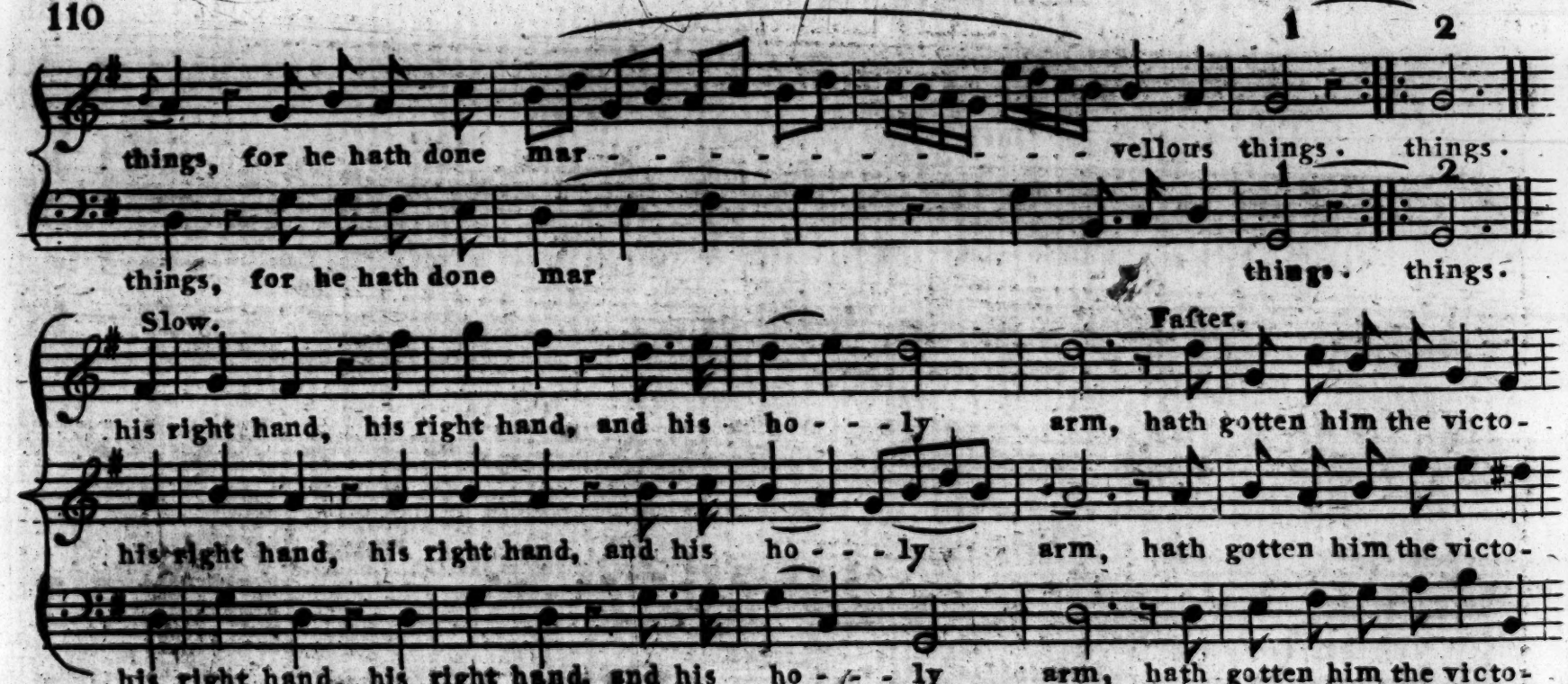
merciful kindneſs is great towards us; and the truth of the Lord - -

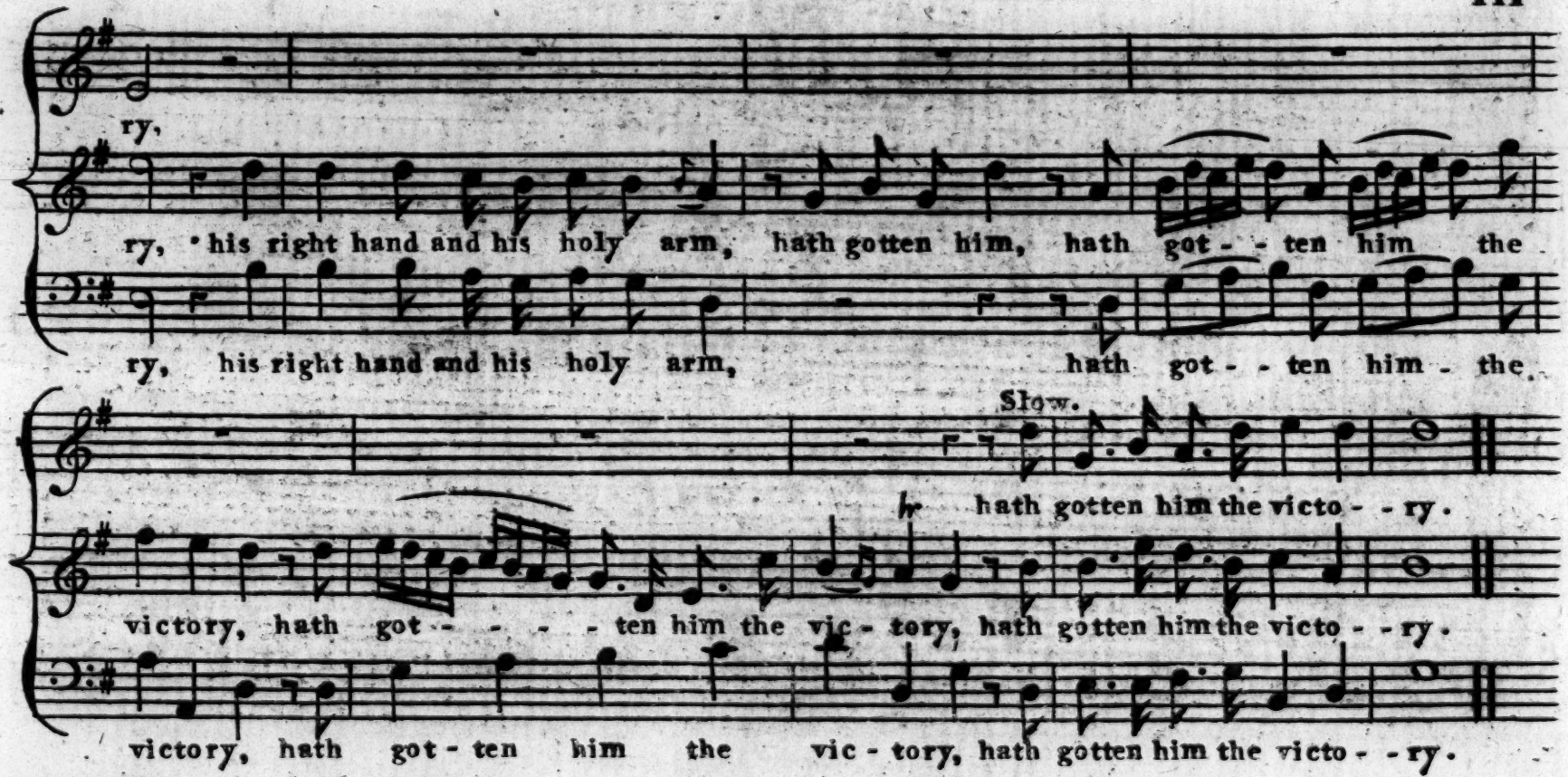
merciful kindneſs is great towards us; and the truth of the


Lord - - endureth for ever,
the truth of the Lord, en-dureth for ever, the
Lord - - -
the truth of the Lord,
the
truth of the Lord,
for ever, for e - - - ver, and e-
truth of the Lord,
for ever, and ever, for ever, and e-
truth of the Lord, en-dureth for ever, for ever, and ever, for ever, and e-

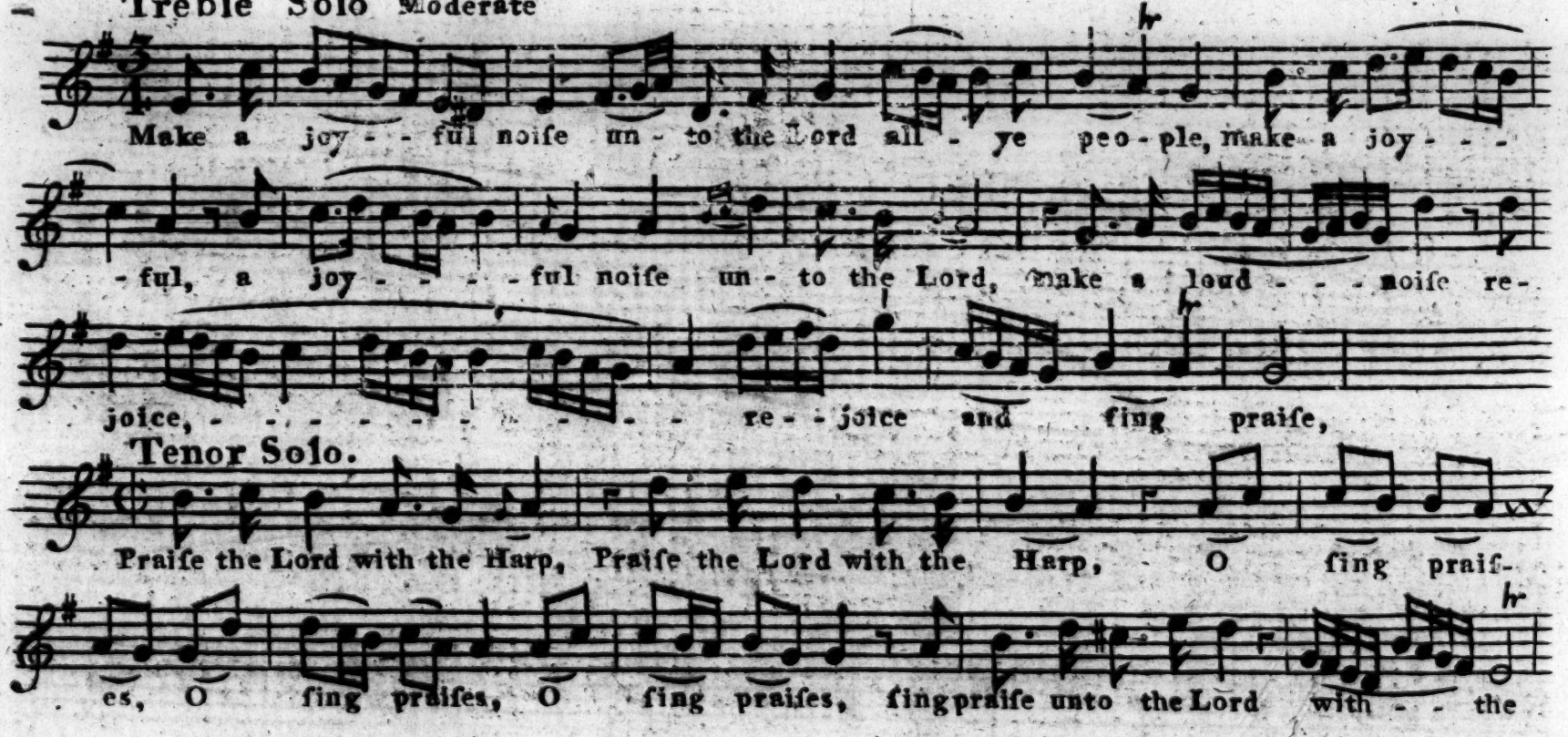

Slow
Cho.
Ver.
Cho.
Ver.
ver for ever and e- - ver. O give thanks un- - to the Lord, O give thanks un-
ver for ever and e- - ver. O give thanks un- - to the Lord, O give thanks un-
ver for ever and e- - ver. O give thanks, O give thanks un-
1
2
Slow
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.

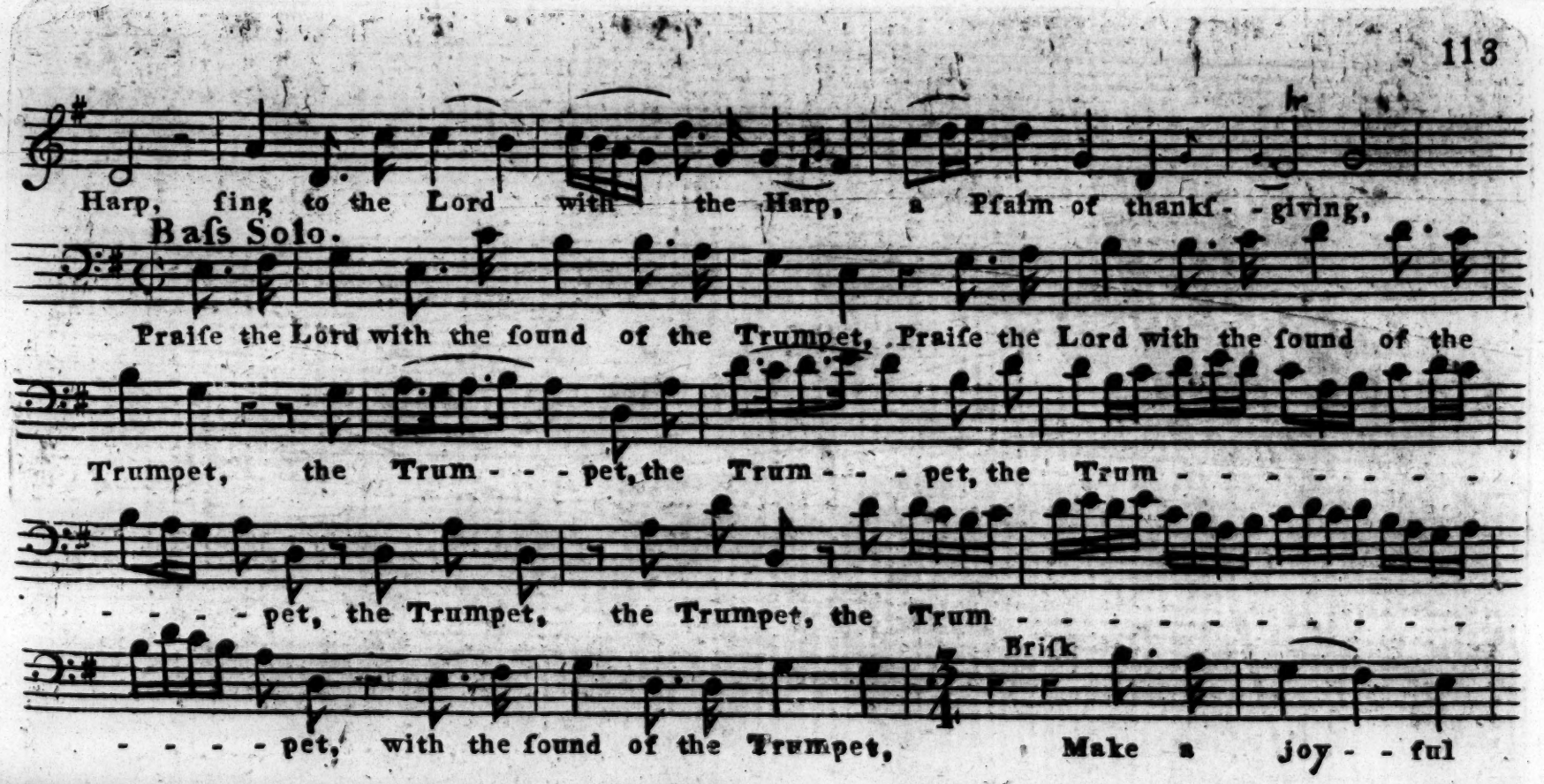

O sing a new Song un-to the Lord,
:s:
for he
:s:
O sing a new Song un-to the Lord, for he
hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,
hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,
for he hath done mar - - - - - - - - - - - - - - - - vellous
for he hath done mar - - - - - - - - - - - - - - - - vellous

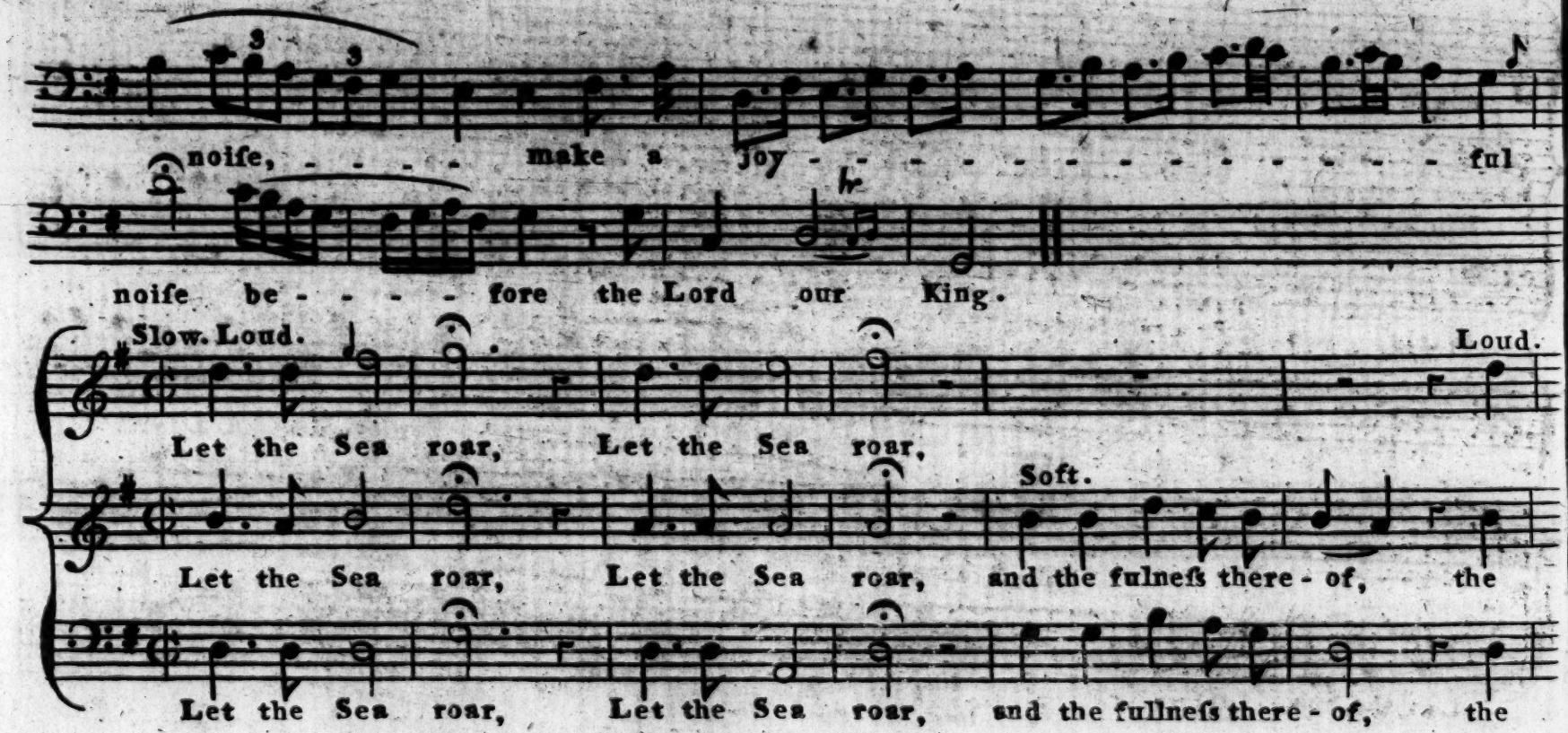

1
2
things, for he hath done mar - - - - - - - - - - vellous things. things.
things, for he hath done mar thing. things.
Slow.
Faster.
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-

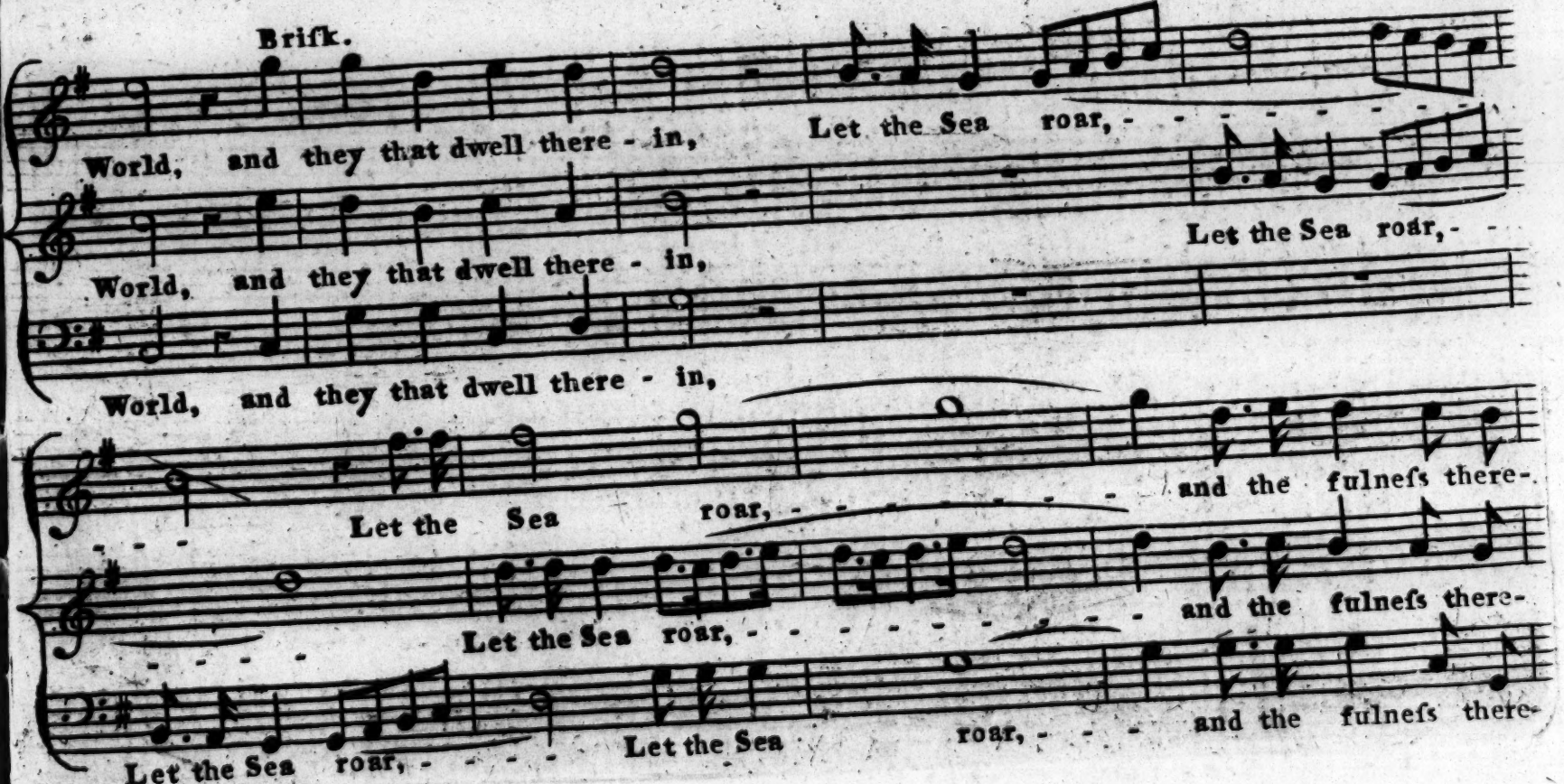

ry.
ry, his right hand and his holy arm, hath gotten him, hath got - - ten him the
ry, his right hand and his holy arm, hath got - - ten him - the.
Slow.
hath gotten him the victo - - ry.
victory, hath got - - - - - ten him the vic - tory, hath gotten him the victo - - ry.
victory, hath got - ten him the vic - tory, hath gotten him the victo - - ry.

Treble Solo Moderate




Harp, ſing to the Lord with the Harp, a Pſalm of thankſ - - giving,
Baſs Solo.
Praiſe the Lord with the ſound of the Trumpet, Praiſe the Lord with the ſound of the
Trumpet, the Trum - - - pet, the Trum - - - pet, the Trum - - - - - - - -
- - - - pet, the Trumpet, the Trumpet, the Trum - - - - - - - - - - - -
Briſk
- - - - pet, with the ſound of the Trumpet, Make a joy - - ful


noiſe, make a joy ful
noiſe be fore the Lord our King.
Slow. Loud.
Loud.
Let the Sea roar, Let the Sea roar,
Soft.
Let the Sea roar, Let the Sea roar, and the fulneſs there - of, the
Let the Sea roar, Let the Sea roar, and the fullneſs there - of, the


Brisk.
World, and they that dwell there - in, Let the Sea roar, - - - - - - - - -
World, and they that dwell there - in, Let the Sea roar, - -
World, and they that dwell there - in,
Let the Sea roar, - - - - - - - - - and the fulneſs there-
Let the Sea roar, - - - - - - - - - and the fulneſs there-
Let the Sea roar, - - - - Let the Sea roar, - - - and the fulneſs there-

Cho.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

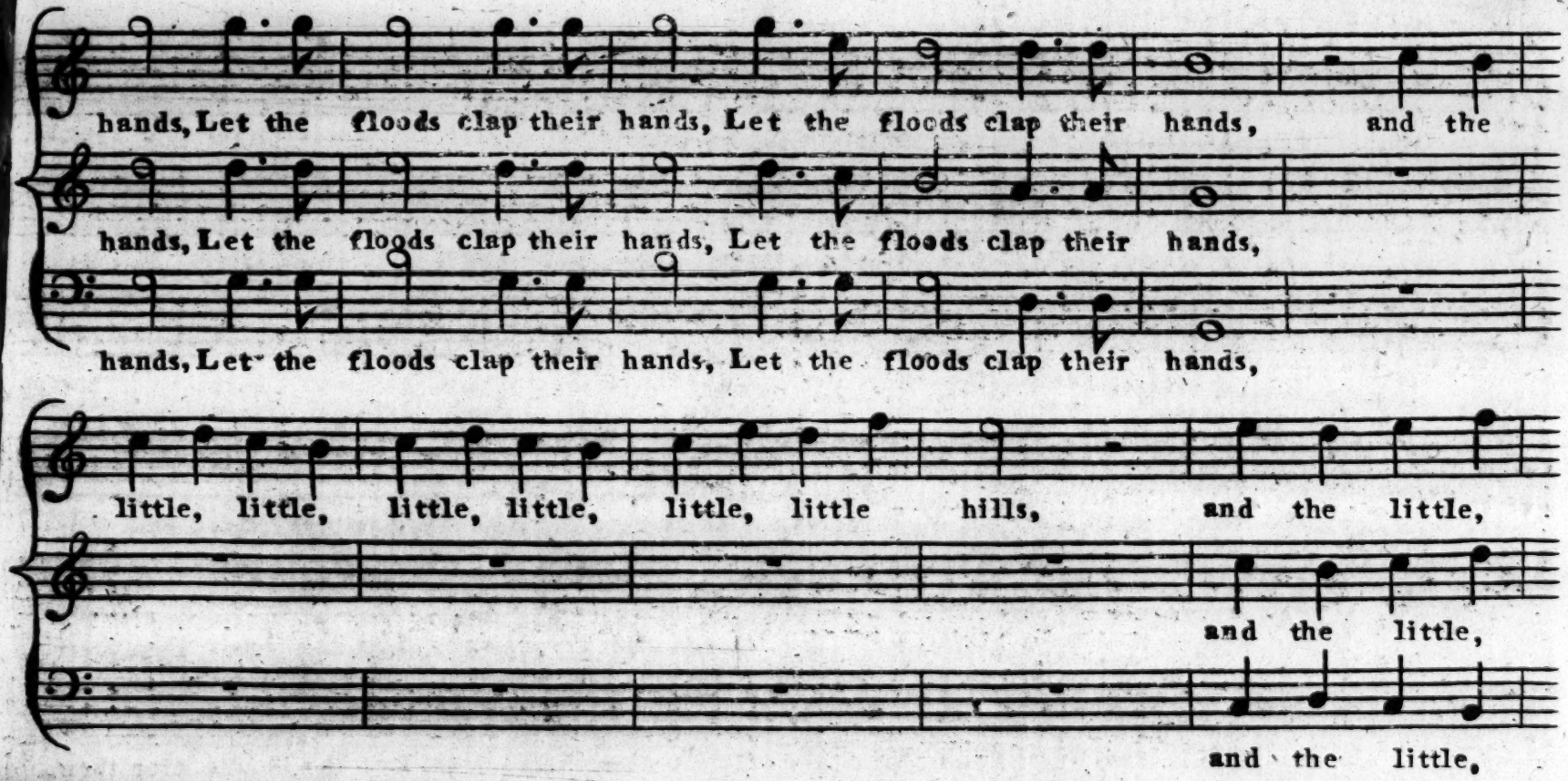
of, the World, and they that dwell there - - in.

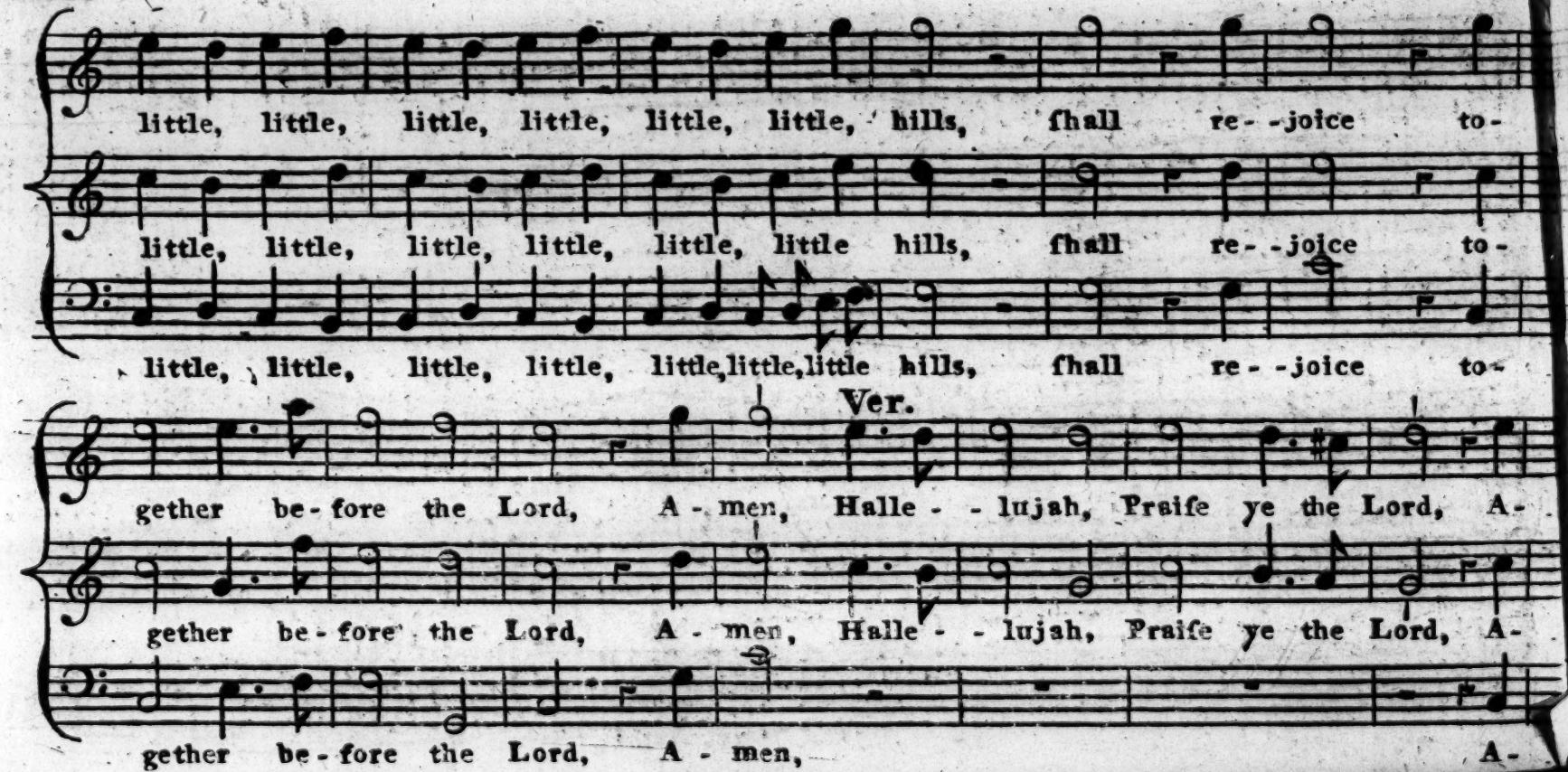
Cho.

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their


hands, Let the floods clap their hands, Let the floods clap their hands, and the
hands, Let the floods clap their hands, Let the floods clap their hands,
hands, Let the floods clap their hands, Let the floods clap their hands,
little, little, little, little, little, little hills, and the little,
and the little,
and the little,


little, little, little, little, little, little, hills, ſhall re--joice to-
little, little, little, little, little, little hills, ſhall re--joice to-
little, little, little, little, little, little, little hills, ſhall re--joice to-
Ver.
gether be-fore the Lord, A-men, Halle--lujah, Praiſe ye the Lord, A-
gether be-fore the Lord, A-men, Halle--lujah, Praiſe ye the Lord, A-
gether be-fore the Lord, A-men, A-

men, Halle-lujah, Halle--lujah, Praiſe the Lord, A - - - Amen, Amen,

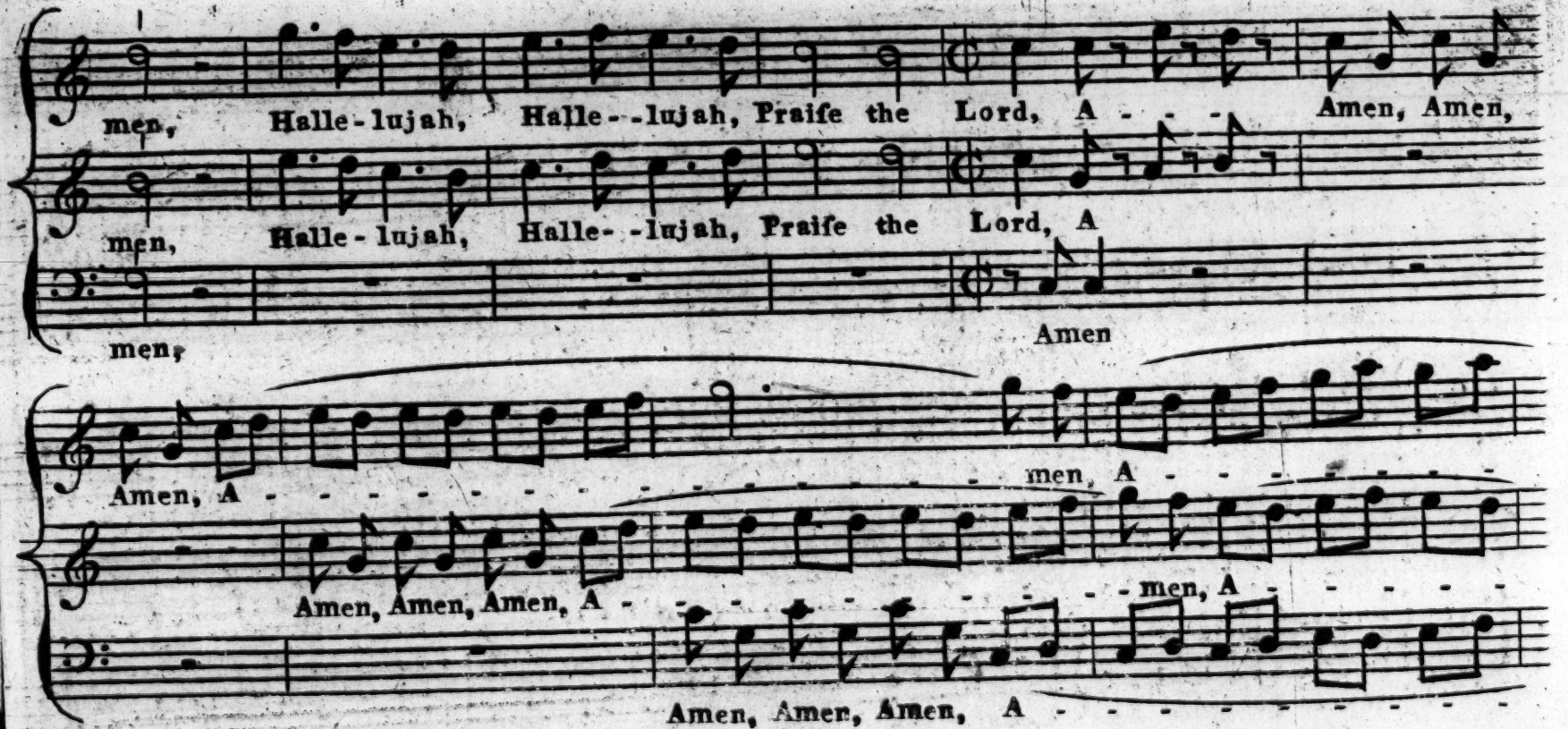
men, Halle-lujah, Halle--lujah, Praiſe the Lord, A

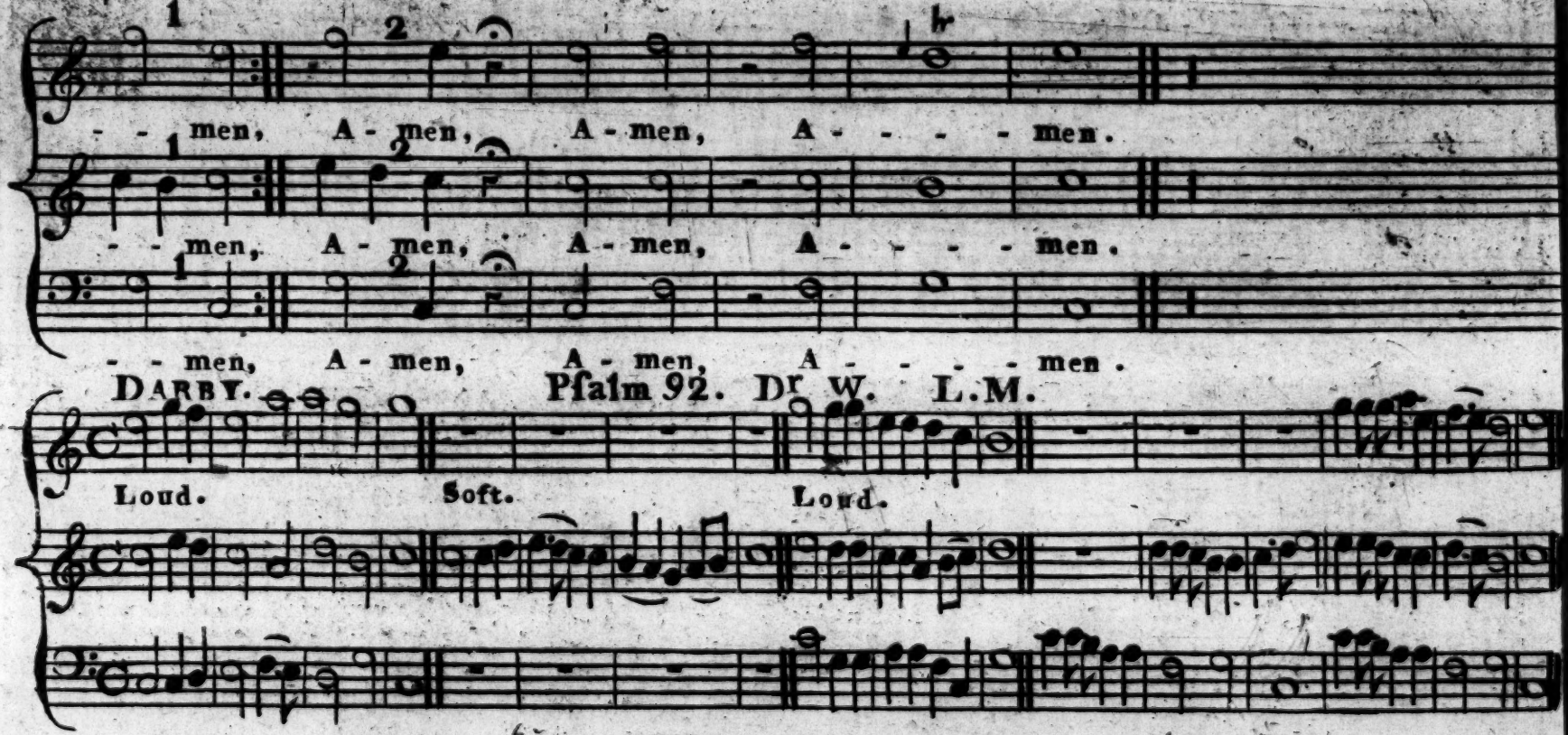
men, Amen

Amen, A - - - - - - - - - - - - - - - - - - men, A - - - - - - - -

Amen, Amen, Amen, A - - - - - - - - - - - - - - men, A - - - - - -

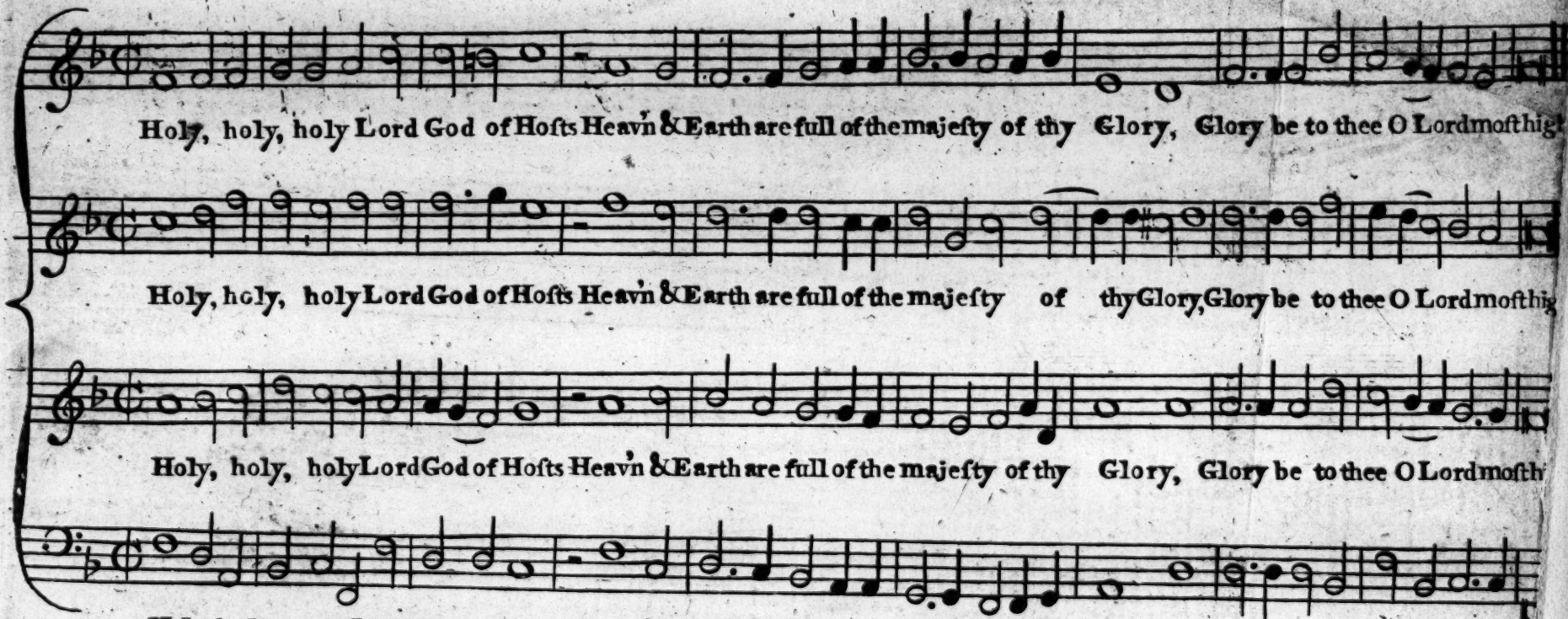
Amen, Amen, Amen, A - - - - - - - - - - - - - - - - - -




men, A - men, A - men, A - - - - men.
men, A - men, A - men, A - - - - men.
men, A - men, A - men, A - - - - men.
DARBY.
Psalm 92. Dr W. L.M.
Loud.
Soft.
Loud.

SANCTUS.

by Orlando Gibbons.



Engraved by T. Williams, N° 18, Clerkenwell Green.

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